

THE BUYER'S GUIDE FOR COMIC FANDOM[®]

No. 199 - SEPTEMBER 9, 1977



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THE BUYER'S GUIDE FOR COMIC FANDOM.

REACHING ALL SERIOUS COMIC ART FANS AND COLLECTORS

THE BUYER'S GUIDE FOR COMIC FANDOM is a weekly publication of Dynapubs Enterprises/15800 Rt. 84 North/East Moline, Illinois 61244. Second class postage paid at East Moline, Illinois, and at additional mailing offices. This is currently the widest-read publication in the comic collecting field and has been called the comic collector's Bible.

READERSHIP: 10,200

SUBSCRIPTIONS: THE BUYER'S GUIDE costs \$3.00 for 12 issues or \$5.00 for 26 issues in the United States, Canada and Mexico. Subscriptions for foreign countries are \$5.00 for 12 issues or \$7.00 for 26 issues — second class. (First class and air mail rates available upon request.) SINGLE COPY: \$1. NO BACK ISSUES AVAILABLE. Entire contents Copyright © 1977 by Alan Light. All rights reserved.

CHANGE OF ADDRESS: Please give us four weeks advance notice. We must have both your old and new addresses (including zip codes). For best service, use the back cover address box when moving.

Note: To insure missing no issues (while we process your address change) notify the Post Office at old address that you will guarantee forwarding postage for newspapers.

RENEWALS: Late renewals must start with the current issue — not back issues.

AD DEADLINES

Our advertising deadlines are EVERY FRIDAY. We must have your ad by noon FRIDAY for it to be printed in the following week's TBG. All copies of TBG are in the mail 3 days after the ad deadline and in subscriber's hands in a matter of days. Here is a list of upcoming issues and their deadlines:

#201: SEPTEMBER 2, 1977
#202: SEPTEMBER 9, 1977
#203: SEPTEMBER 16, 1977
#204: SEPTEMBER 23, 1977

GENERAL INFORMATION

SEND ALL ADVERTISEMENTS TO:
DYNAPUBS ENTERPRISES
15800 RT. 84 NORTH
EAST MOLINE, IL. 61244

State what size ad it is and enclose payment with the ad. We will run it in the earliest available issue unless instructed otherwise. Our ad deadlines are Friday of every week.

With our weekly publication, your ad can be printed as soon as YOU want it to be. The ad you send us will come out soon no matter when you submit it to us. So send it in as soon as you prepare it.

PREPARING YOUR AD: Black ink on white paper will produce your best results. Worn out typewriter ribbons will not reproduce well. Please take note of "SIZE OF ORIGINAL AD" explanation in each ad category. Follow these and you should have no trouble preparing an attractive ad that will bring you excellent response.

WHEN WE RECEIVE YOUR AD, we will send you a postcard confirmation that we did receive it, and it will tell you what issue your ad will run in and when you should expect to begin receiving orders.

We will make every effort to deserve your ad, and will be glad to answer questions for you. We also appreciate any comments, suggestions, or criticism.

Let THE BUYER'S GUIDE... the Bible of all serious comic collectors... sell for you as it sells for the many advertisers who come back issue after issue. OUR LIST OF SATISFIED ADVERTISERS IS ENDLESS!... Thank you!

IF, FOR SOME REASON, YOU NEED TO CONTACT DYNAPUBS IMMEDIATELY, PHONE ALAN L. LIGHT AT THIS NUMBER...

(309) 496-2353

AD RATES AND SPECIFICATIONS

NOTE: The Buyer's Guide's pages are tabloid sized.

FULL PAGE

PRINTED SIZE: 11 x 17"
SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 32"), but for best appearance, make it proportional to the printed size.
PRICE: \$45.00

HALF PAGE

PRINTED SIZE: 11 x 8 1/2"
SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 16"), but for best appearance, make it proportional to the printed size.
PRICE: \$24.00

FOURTH PAGE

PRINTED SIZE: 5 1/2 x 8 1/2"
SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 14" or 8 1/2 x 11" paper to be reduced, or PRINTED SIZE not reduced.
PRICE: \$12.00

EIGHTH PAGE

PRINTED SIZE: 5 1/2 x 4 1/2"
SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 11" to be reduced in size, or PRINTED SIZE and not reduced.
PRICE: \$6.00

CLASSIFIEDS

All classified ads must be TYPED by you and submitted ready to print. The rate is: \$1.00 for up to and including SIX LINES. Each additional line only 15c. Each line may be no wider than five inches. Artwork may be included in your space. If you double-space your ad, count all blank lines in your cost total. BASE THE TOTAL COST OF YOUR AD ON HOW MANY TYPED LINES IT IS OR WOULD BE. NO MINIMUM OR MAXIMUM AMOUNT OF LINES!

WE GOT COMICS!
COMIC COLLECTOR
SHOP
BOB SIDEBOTTOM
481 ALVARADO
MONTEREY CA. 93940
USA, EARTH

8/1977

1. ADULTS ONLY FOR UNDERGROUNDS (18 or over)
2. MINIMUM ORDER: \$3.00 (we pay postage)
3. TAX: Calif. Residents add 6% of order.
4. FOREIGN ORDERS: Addtl. \$1.00 per order.
5. DISCOUNT: 10% off on \$25 or more!
6. INSURANCE: (U.S. Orders Only) (Required on orders over \$25; Optional under \$25) - 60c
7. MAKE ALL CHECKS & MONEY ORDERS OUT TO: Comic Collector Shop (U.S. Currency Only)

*** NEW RELEASES ***

- *SUPERBITCH #1-\$1.00 (Ira Harmon; Meugnot; John Williams; Jim McQuade; The Black Woman's answer to Plastic Man! First Underground Superheroine! Sensational!)
- *STAR REACH #9-\$1.25
- *QUACK #4-\$1.25
- *MAGIC CARPET-\$1.25 (Alcala)
- *FIRST KINGDOM #6-\$1.00 (Katz)
- *YIKES #3-50c (George Erling)
- *STAR WARS (Paperback Movie Ed.)-\$2.00
- *TESSERAEE-\$1.00 (U. of CA. Santa Cruz)
- *ENGLISH UNDERGROUNDS: BRAIN STORM Vol. 1 #2, #3 (Mixed Bunch), #4: STREET QUOMIX - \$1.50 ea.; ZIP VIEW FM VOID-\$1.00 ea.
- *E. Z. WOLF-75c (Wed Richards)
- *ZIPPY PINHEAD-95c (2 colors; Griffith)

- AIR PIRATES FUNNIES-50c (Tabloid; O'Neill)
- ALL ATOMIC-75c (Rifas)
- ALL CANADIAN BEAVER-75c (R. Holmes)
- ALL DUCK-75c (Skursky, Sonntag, Kinney)
- ALL NEW UNDERGROUND COMIX:

- #1 ARMAGEDDON #1-\$1.00 (Barney Steel)
- #2 HOT CRACKERS-75c (Peter Clapp)
- #3 HIGH SCHOOL MOUNTAIN-75c
- #4 BIG LEAGUE LAFFS-75c (Jim Himes)
- #5 TWO FISTED ZOMBIES-75c (Veitch Bros.)
- AMAZING ADULT FANTASIES-75c
- AMAZON-75c (Footbiter Sturgeon)
- AMERICAN FLYER FUNNIES #1, 2-75c ea. (Welz)
- *AMERICAN SLENDER #1, 2-\$1.15ea. (Crumb, Pekar)
- AMPUTEE LOVE-\$1.00 (Boates Cover)
- ANOMALY #4-75c (Corben, Kline, Strnad)
- ARCADE #1, 2, 3, 4, 5, 6, 7-\$1.50ea. (Crumb, etc.)
- ARMAGEDDON #1-\$1.25, #2, 3-\$2 ea. (Barney Steel)
- *ARMAGEDDON #3 IS FOREVER-\$5 (New Deluxe Ed.)
- ARMORKINS-75c (Larry Todd)
- AN ARMY OF PRINCIPLES-75c (Rifas)
- ARTISTIC COMICS-\$1.00 (Crumb Sketchbook)
- AUSTIN COMIX #1-75c (Joe Bates)
- AUSTIN STONE #2-75c (Texas Artists)
- AUTHENTIC VISIONARY COMIX-75c (Petertill)
- BAKERSFIELD KOUNTRY COMIX-75c (Welz)
- BALLOON VENDOR-75c (Sheridan/Schrier)
- BARBARIAN COMIX #1, 2, 3-\$1.00 ea., #4-\$2.00
- *BARBARIAN WOMEN #1-\$1.25, #2-\$2 (Full Color Story & Cover by S. Clay Wilson; Ron Harris; C. Metz)
- BARBARIAN KILLER FUNNIES-50c (Tom Bird)
- BENT-60c (S. Clay Wilson)
- BERKELEY CON COMIX ('74)-50c

- BICENTENNIAL GROSS OUTS-75c (Stout)
- BIG APPLE COMIX #1-\$1 (Adams, Wood, etc)
- BIG ASS #1, 2-75c ea. (Crumb)
- BINKY BROWN MEETS VIRGIN MARY-75c
- BIZARRE SEX #1, 3, 4-75c ea., #5-\$1 (Corben)
- BLACK & WHITE-75c (Crumb)
- BOOK OF INNER SPACE-35c (Omandu)
- BRAIN FANTASY #1, 2-75c ea.
- BUM WAD-\$1 (Dave Geiser - Full Color)
- *CALIFORNIA COMIX #1-75c, #2-\$1, #3-\$2 (3-2 pgs. Color Corben Nude; Ed Watson; Barney Steel; COMIXOGRAPHY II)
- CARLOAD O' COMIX PREVIEW ED-\$1 (Color)
- CHEECH WIZARD-75c (Bode)
- CHEECH WIZARD/SCHIZOPHRENIA-75c (Bode)
- CLOUD #2-\$1 (Cabarga, Kinney, etc.)
- CLOWNS-75c (Dave Geiser)
- COCAINE COMIX-75c (Stout, DiCaprio, etc)
- COCHING KOMIX #1-50c (Danny Bulanadi)
- COLOR-\$1.25 (Moscoco - Full Color)
- COMIX BOOK #1, 2-\$1.50ea, #4, 5-\$1 ea.
- COMPLEAT FART-\$1.00 (Lee Marrs)
- COMPOST COMIX-75c (Metzger, Todd, etc.)
- CONSUMER COMIX-75c (Kitchen, etc.)
- COOCHY COOTY MEN'S COMIX-\$1 (Williams)
- CORN FED COMIX #1, 2-75c ea. (K. Deitch)
- R. CRUMB'S COMIX & STORIES-50c
- R. CRUMB'S YUM YUM BOOK-\$5 (Color; hdbd)
- DAN O'NEILL #4, 5-\$1 ea. (Vol. 2, #1, 2)
- DEMENTED PERVERT #2-75c (Dave Geiser)
- DESPAIR-60c (Crumb)
- DEVIANT SLICE #1, 2-60c ea. (Irons)
- DIRTY LAUNDRY-75c (Crumb, Kominsky)
- DITKO: A VENG. WORLD; MR. A. #1, 2; WHA-50c ea.
- D.O.A.-\$1.00 (Jim Osborne Collection)
- DOPIN'DAN #1, 2, 3-\$1.00 ea. (Richards)
- DR. ATOMIC #1, 2, 3, 4-\$1.00 ea. (Todd)
- DR. WIRTHAM'S COMIX & STORIES #1, 2-\$1.25ea.
- DUTCH TREAT #1-\$1.00 (from Tante Leny)
- DYNAMITE DAMSELS-\$1 (Roberta Gregory)
- EL PERFECTO-75c (Crumb, etc.)
- ENIGMA-75c (Larry Todd, etc.)
- ENGLISH COMIX: ROCK 'N' ROLL MADNESS #2, IT'S ONLY ROCK 'N' ROLL-75c ea.; COSMIC COMIX #6, ZIP VIEW FM, THE VOID-\$1ea.
- *BRAIN STORM #2, 3, 4: STREET QUOMIX-\$1.50ea.
- ETERNAL COMIX #1-75c (John Thompson)
- FACTS O' LIFE SEX ED. FUNNIES-75c
- FANTAGOR #1-\$1, #3 (Color)-\$1.25 (Corben)
- FAR OUT WEST-\$1.00
- FAT FREDDY'S CAT #1, 2-75c ea. (Shelton)
- FEDS'N HEADS #1-75c (Gilbert Shelton)
- FEELGOOD FUNNIES-75c (F. Sturgeon)
- FELCH-\$1.00 (Spain, Crumb, Williams)
- *FIRST KINGDOM #1, 2, 3, 4, 5, 6-\$1.00 ea.
- *FLAMED OUT FUNNIES #1, 2-75c ea. (Murphy)
- FORBIDDEN KNOWLEDGE-75c (Jim Himes)
- FOUR SKETCHBOOKS-75c (Spain, etc.)
- *FREAK BROS. #1, 2, 3, 4, 5-75c

- FREAK BROS. IN GERMAN-75c (#1 Translated)
- *THE FUNNY BOOK #1-50c, #2 ("The New")-\$1
- FUNNYBOOK #1-75c (Welz, Trina)
- GAY HEARTTHROBS #1-\$1.00 (FulHorne)
- GIRL FIGHT #1, 2-60c ea. (Trina)
- GIVE ME LIBERTY-75c (Shelton, etc.)
- GIVE ME LIBERTY DELUXE ED.-\$3.50
- GOD NOSE-75c (Jaxon)
- GREASER #2-75c (DiCaprio)
- GRIM WIT #2-\$1.25 (Corben--Color)
- GRUNT #1, 2-\$2.00 ea. (Irons--Color)
- HAROLD HEDD #1-\$1.50, #2-\$1.00 (R. Holmes)
- HEART #1-50c (John Aulenta)
- HEAVY (Tragi-Comix)-60c (Irons)
- HIGH ADVENTURE-75c (R. Kline, M. Royer)
- *HOT STUF #3, 4-\$1.50 ea. (Corben, others)
- HYTONE #1-75c (Crumb)
- IMAGE OF THE BEAST-75c (Boxell, Farmer)
- INNER CITY ROMANCE #1, 2, 3-\$1ea (Colwell)
- INSECT FEAR #3-60c (Wilson, Spain, Brand)
- JAM-\$1.50 (P. Yeh/CAZCO; Roberta Gregory)
- JIZ-75c (Crumb, Spain, Wilson, Lynch, etc.)
- *JOEL BECK'S COMIX & STORIES-\$1.00
- JUNKWAFFEL #1, 2, 3, 4-75c ea. (Bode)
- *KURTZMAN KOMIX-\$1 (New Cover; Anthol.)
- L.A. COMIX #2-75c
- LAUGH IN THE DARK-75c (Spain, Deitch)
- LEAN YEARS-75c (Deitch, Trina, Pound)
- LEATHER NUN-75c (Sheridan, Jaxon, Crumb)
- LEGEND OF TAURAN-\$1.00 (DalChela)
- LEGION OF CHARLES-75c (Irons)
- LIGHT-\$1.00 (Irons--Color)
- THE MAN-75c (Bode)
- MANHUNT #1, 2-60c ea. (Sheridan, Schrier)
- MEEF #1, 2-60c ea. (Sheridan, Schrier)
- MENDOCINO FUNNIES #1-\$1.25 (Jayce, etc.)
- MIDDLE CLASS FANTASIES #1, 2-\$1ea (Lane)
- MONOLITH #1-75c (Welz)
- MOONDOG #3-75c (George Metzger)
- *MOTHER'S OATS #3-75c (Sheridan, Schrier)
- MOTOR CITY #1, 2-75c ea. (Crumb)
- *MR. NATURAL #1, 2-75c ea., #3-\$1.00 (Crumb)
- MUTANTS OF THE METROPOLIS-75c
- MYRON MOOSE #2-75c (Foster, Davis)
- NARD'N PAT-75c (Jay Lynch)
- NET PROFIT-\$1 (Save the Porpoises!)
- OCCULT LAFF PARADE-60c (Deitch, Kinney)
- PANDORA'S BOX-75c (Chevli, Sutton)
- PEOPLE'S COMIX-75c (Crumb)
- PORK (1st or 2nd ed.)-\$1.00 ea.
- PROJUNIOR-75c (Crumb, Lynch, etc.)
- PSYCHOTIC ADVENTURES #1, 2, 3-75c ea.
- *PUDDING GIRL BLIMP #1, 2, 3-\$1.25ea. (Marrs)
- PURPLE CAT #1-\$1.00 (Jay Lynch Cover)
- *QUACK #1, 2, 3, 4-\$1.25 ea.
- REAL PULP #2-60c (Brand, Wilson, Dallas)
- REALM #6-75c, #5-\$1.50 (Romero, Anderson)
- *RIP OFF COMIX #1-75c (Freak Bros. plus!)
- RUBBER DUCK #2-60c (M.J.B.)
- SACRED & PROFANE-\$2 (J. Green; Binky B.)
- SALOON-75c (Dave Geiser)
- SAN FRANCISCO COMIX #2, 4-75c ea.
- SEX & AFFECTION-75c (Jim Himes)
- SHORT ORDER COMIX #1, 2-75c ea. (Spiegelman)
- SHOW & TELL-60c (Justin Green)
- SKULL #3, 4, 5, 6-\$1.00 ea.
- SLEAZY SCANDALS OF SILVER SCREEN-\$1.00
- *SLOW DEATH #2, 3, 4, 5, 6, 7-\$1.00 ea.
- *SNARE #2, 3, 4, 5, 6-75c ea., #7-\$1.00
- SNATCH #1, 2, 3-75c ea.
- *SNATCH SAMPLER-\$3.00
- SPACED #1-\$1.00, #3-\$2.00 (Pinkoski)
- SPACED OUT #1-60c (Tom Bird)
- SPHINX #3-60c (John Thompson)
- *STAR REACH #1, 2, 3, 4-\$1ea, #5, 6, 7, 8, 9-\$1.25ea.
- STONED PICTURE PARADE-50c (Crumb, etc.)
- SUNDAY PAPER #2-\$1.00 (Color)
- SUBVERT #3-\$1.00 (Spain)
- TALES FROM THE FRIDGE #1-75c (R. Jones)
- TALES FROM THE TUBE (Rick Griffin)
- 1st ed.-\$1.50 (8x11), 2nd ed.-60c (7x9)
- TALES OF BOZI-SATVA-75c (Petertill)
- TALES OF SEX & DEATH #2-75c (Brand, etc.)

- TALES OF TOAD #3-75c (Griffith)
- THRILLING MURDER-\$1 (Crumb, Osborne, Deitch)
- TITS & CLIPS #1, 2, 3-\$1ea. (Sutton, Chevli)
- TOONEY LOONS & MARIJUANA MELODIES-75c
- TRASHMAN Vol. 1, No. 1-50c (Spain Tabloid)
- *TRINA'S GIRLS WOMEN-75c (Trina Robbins)
- TRUCKIN' #1, 2-75c ea. (George Metzger)
- TURNED ON CUTIES-75c (Crumb, Lynch, etc.)
- TWISTED SISTERS-75c (Kominsky, Noomin)
- TWO #1, 2-\$1.00 ea. (S. Clay Wilson)
- MINI-POSTER COVER OF "TWO" #2-25c (Color)
- TWO FOOLS-\$1 (T. Richards, Willy Murphy)
- WET SATIN-75c (Women's Erotic Fantasies)
- *WHITE COMANCHE-\$1.00 (Jaxon)
- WHITE LUNCH COMIX #1-75c (Rand Holmes)
- WHITE WHORE FUNNIES-\$1.00
- *WIMMEN'S COMIX #1, 2, 3, 4, 5, 6-75c ea., #7-\$1.00
- *WOLFMAN #1, 2-\$1 ea. (Armando & Joana Zegri)
- WONDER WARTHOG (Best of) #1, 2, 3-75c ea.
- XYZ COMIX #1-75c (Crumb)
- YELLOW DOG COMIX #13, 23, 24, 25-60c ea.
- YELLOW DOG SET (#1-12)-\$3.00
- *YOUNG LUST #1, 2-75c ea., #3-\$1.25, #4, 5-\$1 ea.
- ZAM-60c (ZAP Artists Jam!)
- ZAP #0, 1-60c ea., #2, 3, 4, 5, 6, 7, 8-75c ea.
- EC COLOR REPRINTS (Complete Set of 11-\$10)
- \$1.50ea; WEIRD SCI. #15; SHOCK SUSP. #2; HAUNT OF FEAR #12, \$1.25ea; SHOCK SUSP. #6, 12; HAUNT OF FEAR #23; WEIRD FANTASY #13; CRIME SUSP. #25; VAULT OF HORROR #26; TWO-FISTED TALES #34; WEIRD SCIENCE #12.
- DOPE MAGS: NATL. WEED #1-\$1.25; FLASH #1-\$2; HIGH TIMES #1-6 (\$5 ea.), #7-23 (\$2 ea.).
- APEX TREASURY OF COMIX-\$4.95 (Crumb, etc.)
- ARTSY FARTSY FUNNIES-\$4 (8x10 U.G. History)
- BEST OF BLOU-\$4.95 (Crumb Cover; Lynch)
- BEST OF RIP OFF PRESS #1, 2-\$3.95 ea.
- *CARLOAD O' COMIX-\$6 (Crumb--new Snoids!)
- MIND WARP-\$3.50 (Sheridan, Schrier)
- SLOW DEATH FUNNIES-\$5 (Corben Cover)
- YOUNG LUST ANTHOLOGY-\$3.95 (8x11)
- ALL STARS #2-\$3.00 (Crumb, Griffith, Others)
- ARIEL #1, 2-\$6.95 ea. (Frazetta, Corben, etc.)
- BACKWATER BABIES-\$2.50 (Guy Colwell)
- BLOODSTAR-\$15.00 (Corben; numbered edition)
- BEYOND TIME & AGAIN-\$10 (Metzger, hdbd.)
- BRUNNER MYSTIQUE-\$4 (Art w/Indexed Biblio)
- CHANGES #3 ('69)-\$5 (Crumb, Griffin; Color)
- *CHERI #10 (5/77)-\$3 (Rand Holmes--5 pgs. Color)
- CHEECH WIZARD { \$7.00 each
- DEADBONE { (Bode; 9x12 paperbacks)
- COMIC ART SHOWCASE #4-\$3 (Boris Vallejo)
- OVERSTREET COMIC BOOK PRICE GUIDE 1974, 1976, 1977-\$6.00 ea. (SALE!)
- R. CORBEN FUNNYBOOK-\$11.00 (Hdbd. Anthology)
- ESQUIRE 6/77 (Frazetta), 3/76 (Crumb)-\$2 ea.
- *FANTASTIC ART OF FRAZETTA #1, 2-\$8.00 ea.
- FRAZETTA INDEX-\$2.00 (by Nardelli; illust.)
- FUNNYWORLD #16-\$2.00 (Barks), #14-\$6.00
- GRAPHIC STORY MAG. #15, 16-\$1.50 ea.
- *HEAVY METAL #1-\$3, #2-\$2, #3, 4, 5, 6-\$1.50 ea.
- *HEROES, INC. #2-\$2.00 (Wood)
- ILLUSTRATED HARVEY KURTZMAN INDEX-\$5.00
- IMAGE #1-75c (Tabloid news; Media, Comics)
- MAN FROM UTOPIA-\$2.00 (Rick Griffith)
- *MARVEL COMIX INDEX #1 (Spiderman), #2 (Conan), #3 (Avengers), #4 (Fantastic Four)-\$4.50 ea.
- NATIONAL LAMPOON COMIX ('74)-\$3.00
- NEAL ADAMS, THE ART OF-\$3.00
- ORB #4-\$1.00 (Canadian action strip zine)
- ORIGINS OF MARVEL COMIX (pbk.-\$7.00 ea. hdbd.-\$11.00 ea.)
- SON OF ORIGINS { hdbd.-\$11.00 ea.
- PROMETHEAN #4-\$4, #5-\$2 (Crumb, Williams, etc.)
- RACKET RUMBA-\$3.00 (by Loro)
- *RBCC #121 (Bode Issue)-\$2, #125-136-\$1.50ea.
- *SALLY FORTH #1, 2-\$4.00 ea. (Wally Wood)
- *SAVAGE SWORD OF CONAN #11-24 - \$1.50 ea.
- *SQUATRON #1, 4-\$5 ea., #2, 5, 6-\$3 ea., #7-\$4
- *STARLOG #7-\$1.50
- STARTRAK #1 (Gold Key; 1st 8 issues)-\$1.95
- *STAR WARS (pbk. Movie Ed.)-\$2.00
- STARSTREAM #1, 2, 3, 4-79c ea. (Color Sci-Fi)

NEW YORK CITY

NOSTALGIA CONVENTION '77

September 2, 3, 4 & 5
AMERICANA HOTEL — SEVENTH AVE. AT 52 ST.



CONTESTS

*DEALERS NOTE: 6' LONG X 2½' DEEP TABLES ARE CURRENTLY AVAILABLE AT \$75 EACH. AFTER AUGUST 1st TABLES WILL BE \$85. 1 ADMISSION TICKET PER TABLE.

CONVENTION HOURS:

★ **FRIDAY** — Opens 12:00 noon
Closes 12:00 p.m.

★ **SATURDAY** — Opens 11:00 a.m.
Closes 12:00 p.m.

★ **SUNDAY** — Opens 11:00 a.m.
Closes 12:00 p.m.

MONDAY — Opens 11:00 a.m.
Closes 8:00 p.m.

★ Films continue til around midnight
Dealers Room & Exhibits close 8 P.M. each day.

Words From The Director

Dear Friends,

The Nostalgia Convention is the place where fans and collectors meet guest stars, authors and personalities of old movies, radio and TV... It's where over 25 hours of continuous films are shown, many of which are rare, and have never been seen on TV.

It's the place where film buffs and nostalgia related collectors of memorabilia, gather to trade with over 100 dealers... It's also where "The Know It Alls" can answer questions at trivia contests (with prizes)... Also, if you believe you have talent, you can flaunt it at our vaudeville show; last year's winners appeared on a N.Y. TV talk show.

It's the **only** place where The Golden Years live again... and to add "Real Excellence," original classic cars will roll in from the 1920's and the 1930's.

A splendid time is guaranteed for people of all ages. Admission rates are only \$5.00 per day or \$11.00 (payable in advance) allows you to return to the "Good-ol-Days" for the entire 4-day-weekend... A \$9.00 savings. Out of towners who wish to stay at the luxurious Americana, can save an average of \$15 per day, just by mentioning the convention. I'll be there, hope you will, at the biggest, most fun-filled Nostalgia Event of 1977.

Nostalgically yours,
Paul Saryian

P.S. Be sure not to miss this year's guest of honor, MGM's one and only Johnny Weissmuller, Tarzan himself.

**"THIS IS GOING TO BE THE BIGGEST, MOST FUN FILLED
NOSTALGIA EVENT OF 1977"** PAUL SARYIAN

NOSTALGIA CONVENTION P.O. BOX 265 STATEN ISLAND, N.Y. 10302

HOTEL ROOM RESERVATION FORM

SINGLE \$29.00

DOUBLE \$34.00

NAME.....

ADDRESS.....

CITY..... STATE..... ZIP

NAME.....

ADDRESS.....

CITY..... STATE..... ZIP

Arrival Date.....Hour..... Departure Date.....Hour.....

MAKE ALL CHECKS AND MONEY ORDERS PAYABLE TO
PAUL SARYIAN AND SEND THEM TO:

NOSTALGIA CONVENTION
P.O. BOX 265
STATEN IS., N.Y. 10302

TOTAL ENCLOSED

\$.....

Check Boxes Necessary and Quantity DEALERS TABLE \$75. @

☐ DEALERS TABLE

☐ ALL 4 DAYS

NAME.....

ADDRESS.....

CITY..... STATE..... ZIP

CHECKS WILL NOT BE ACCEPTED AFTER AUGUST 22, 1977

JOHNNY WEISSMULLER

FLASHBACK

GOLDEN AGE COMIC REPRINTS

Full size, complete reprints with full color covers and B&W insides

\$2.50 EACH

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FLASHBACK 4

SPECIAL COMICS #1

This is actually HANGMAN COMICS #1 and is one of the all time greats, coming from the M.L.J. Company. 68 pages, 1941.

FLASHBACK 5

MILITARY COMICS #1

One of the greatest comics from a company that lived up to its' name --QUALITY COMICS. This particular issue features the first appearance of BLACKHAWK! 68 pages, 1941.



FLASHBACK 13

ALL STAR #2

The members of the Justice Society were to team up in #3, so in this issue each is still in his own adventure! All classic Golden Age material. 68 pages, 1940.

FLASHBACK 14

ALL SELECT #1

The original glory of Captain America, Sub-Mariner and the Human Torch live again in this FLASHBACK reprint. Also featuring one of the most colorful covers here! 52 pages, 1943.



FLASHBACK 6

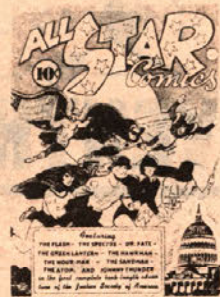
ALL STAR #4

This is the issue just after the origin of the Justice Society and has a book-length story (nearly 60 pages). EXCELLENT! 68 pages, 1941

FLASHBACK 7

PEP COMICS #1

An Irv Novick cover and lead story start off this great issue, which also features the COMET by Mr. Jack Cole, THE FALCON and five more. 68 pages, 1940.



FLASHBACK 15

CAPTAIN MARVEL #2

The second issue that, like issue one, sells for hundreds of dollars now. Four complete Captain Marvel tales. 64 pages, 1941.

FLASHBACK 16

PEP COMICS #17

Another nice M.L.J. title. This one is special because it features the very first appearance of HANGMAN--also has the SHIELD and more. 68 pages, 1941.



FLASHBACK 9

DOLL MAN #1

Another great QUALITY comic, -- and the only Golden Age comic to be drawn entirely by Reed Crandall. 5 DOLL MAN stories in all. 68 pages, 1941.

FLASHBACK 20

NEW YORK WORLD'S FAIR 1940

Very early BATMAN leads off this second of only two issues. By this time, DC had developed more of the famous of their characters, and they're all here! ** Bonus issue! 96 pages, 1940.



FLASHBACK 17

CAPTAIN MARVEL, Jr. #1

Features the origin of Capt. Marvel, Jr. and some of his earliest adventures. A valuable Fawcett... with good reason! 68 pages, 1943.

FLASHBACK 18

MASTER COMICS #21

The first appearance of any of the Marvel characters in MASTER. As you see by the cover here, it features CAPTAIN NAZI as the villain (Boy, is he mean!). 68 pages, 1941.



FLASHBACK 21

THE HUMAN TORCH #1

Numbered #2, this is actually the first issue, and features the origin of TORO. Also features the FALCON, SUB-MARINER and four more! 68 pages, 1940.

FLASHBACK 22

ALL STAR COMICS #1

What a comic! You can't get more "Golden" than this in the Golden Age! The FLASH, SPECTRE, SANDMAN, HAWKMAN, HOUR MAN, and more! Don't pass up this summer, 1940 issue. 68 pages, 1940.



FLASHBACK 23

ALL WINNERS #1

A superb Timely comic book, featuring all of their major characters! Captain America, the Human Torch, Sub-Mariner, etc! 68 pages 1941.

FLASHBACK 24

SPY SMASHER #1

At one time in the Golden Age, Spy Smasher was more popular than Captain Marvel himself! This is the first issue, with Spy Smasher battling America's enemies. 68 pages, 1941.



FLASHBACK 25

AMERICA'S GREATEST COMICS #1

** Bonus issue! ** A 100-pager & jam packed with all the major Fawcett characters of the time! An impressive comic book. 100 pages, 1941.

FLASHBACK 26

MARVEL MYSTERY COMICS #4

Here it is! The comic that is only three issues away from the origins of the Human Torch, Sub-Mariner, KaZar, the Angel, etc. Very early Timely! 68 pages, 1940.



A CAPTAIN MIDNIGHT #1

This valuable 1942 Fawcett Publications comic book features the origin of Capt. Midnight. 68 pages.

B PLASTIC MAN #2

This is our most popular FLASHBACK character (our reprint of #1 is sold out!). Four great Jack Cole stories! 68 pages, 1943. QUALITY COMICS GROUP.



FLASHBACK 27

SILVER STREAK #6

This issue features the very first appearance (with origin) of the DAREDEVIL of the 1940's. And here he is battling THE CLAW, his most formidable enemy. 68 pages, 1940.

FLASHBACK 28

WORLD'S FINEST COMICS #7

Another DC comic from the forties, with Superman, Batman & Robin as the stars. This particular issue begins Green Arrow and ends Sandman. 68 pages, 1942.



C FLASH COMICS #15

A great early DC comic, from 1941! Features FLASH, GREEN LANTERN, HAWKMAN, JOHNNY THUNDER and MORE! 68 pages.

D CAPTAIN MARVEL #7

A particularly fine issue of this early comic, from 1942. Four complete stories of Captain Marvel, topped off by a very nice color cover! 68 pages.



FLASHBACK 29

CAPTAIN AMERICA #2

What a comic! The feel of an early Cap (and this is no exception) is something unlike any other! A Simon & Kirby cover and lead tale makes this one great comic! 68 pages, 1940.

FLASHBACK 30

ALL-AMERICAN COMICS #24

An early DC comic that features the GREEN LANTERN, the ATOM, RESCUE ON MARS (Buck Rogers imitation), and more! Classic Golden Age material. 68 pages



E IBIS #1

From 1942, this Fawcett Publications comic features the origin of IBIS. A very nice, and rare, Golden Age comic.

F WORLD'S FINEST #8

Sink the Japanazis! That's what the cover says, and inside the characters certainly could! Batman, Robin, Boy Commandos, Green Arrow, Sandman by Kirby, Star Spangled Kid, and MORE! SPECIAL-100 PAGES!



FLASHBACK 31

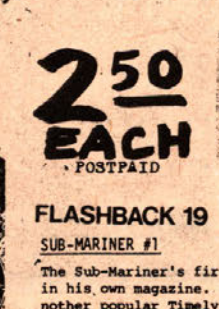
HIT COMICS #1

Another early Quality comic, this one with an excellent cover drawn by Lou Fine. Inside: origins of Neon, The Unknown and The Red Bee -- and more. 68 pages, 1940.

FLASHBACK 32

AMERICA'S GREATEST COMICS #7

BONUS ISSUE! 100 pages big! A 22-page lead CAPTAIN MARVEL story along with Mr. Scarlet, Minute Man, Bulletman, etc. All printed superbly from rare black and white printing proofs, 1943.



FLASHBACK 19

SUB-MARINER #1

The Sub-Mariner's first appearance in his own magazine. The ANGEL, another popular Timely character, also begins. 68 pages, 1941.

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CHARLIE ROBERTS
PENNSYLVANIA

Dear Alan,

I just read the letter from C. C. Beck in your letter column and it made me stop and think about all the greed involved in the comics publishing ventures. It mostly seems to affect the nicer people.

We saw what Jerry Siegel and Joe Shuster had to go through to get what they rightfully deserved in the first place, but what about others like C. C. Beck?

Frank Frazetta could be a current case in point. Here's a good guy with a nice family. Almost every other week it looks like somebody is either copying his style and selling it as his own, not to mention the parasitic people republishing his art in bootleg publications to make a quick buck and in the process taking advantage of the Frazettas and the collectors at the same time. It's nothing new, though. The "Thunda" movie with Buster Crabbe was in theatres before Frank knew his creation was stolen. He's even had artists over to the house who've taken photos of unpublished art and gone home, copied it line for line and sold it under their name.

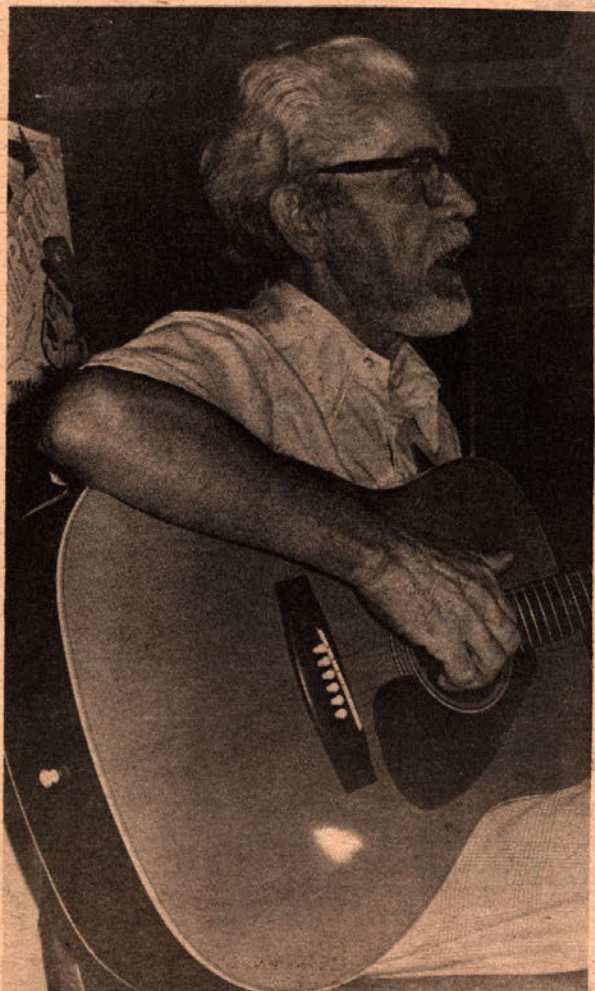
A few other stories - Hal Foster got paid virtually peanuts for his work on TARZAN in the 1930's; one of the greatest artists Tarzan ever had. The money the Fosters got for any originals they sold always went to charity. Nice people. Carl Barks created a whole new world with his Duck stories, never getting any credit. He starts doing some paintings for collectors which helps his retirement and some jerks make bootleg prints to make a few fast bucks. Disney steps in, stops Carl from doing any more Disney type art. And Floyd Gottfredson, who has just retired after 45 years of getting no credit on the MICKEY MOUSE daily, was going to do watercolors of some of his own work. Disney wouldn't give him permission, not because they're a big corporation (Cochran printed Barks art with permission) but because some clown wanted to make a fast buck with bootleg posters. Barks and Gottfredson can now look forward to their last years knowing they'll never be able to do the characters they loved, for the private collector. Two more nice guys shot down.

Frazetta isn't the first artist to get his style technique ripped off. Roy Crane did things in WASH TUBBS in the twenties which artists in the 1930's and 1940's copied and got credit for and still do. Roy was a shy, modest person who didn't toot his own horn. Alex Raymond's art is still being copied today, just as it was 40 years ago. Imitation may be the sincerest form of flattery, but at what point does it become thievery?

The solution to this isn't an easy one. Greed and ego caused all these leeches to take advantage of good people. Money can indeed be the root of all evil.

Corny as it may sound, we've got to be nicer to our fellow man or we're going to cease to exist. We are all brothers on this earth and we should start working together.

Thanks for publishing C. C. Beck's letter.



C. C. BECK
(photo by
Jackie Estrada)

J. ALAN BOLICK
TUCKER, GEORGIA

Dear Alan,

Concerning what C. C. Beck had to say, all I can say is that he turned out some thoughtful reading, especially his attacks on the vampires, cannibals and vultures who feed off the brilliance of a genius long after he is dead.

George C. Smith, Andrew Offutt and, to a degree, Roy Thomas come to mind. All three of these men have taken creations of the great Robert E. Howard and warped those characters into buffoons, man haters or idiots. Andrew Offutt made a fool out of Cormac Mac Art, one of R.E.H.'s lesser known characters, but a good one none the less. After reading Offutt's first Cormac story, "Sword of the Gael," I refused to buy the other two Cormac books by him. The same for George C. Smith and his messing up of Howard's Conan like pirate character. As for Roy Thomas, he seems to want to take a character and write about him or her the way he wants to, not in the way or style Howard intended. Thomas' version of Rhd Sonja is a case in point. Howard wrote only one story about her, titled "Shadow of the Vulture," and teamed her with a German adventurer. This tale was set in the 15th century, about the time Howard's SOLOMON KANE stalked the earth. Thomas took Red Sonja out of the Middle Ages and transplanted her into the age of Conan, instead making rivals of the two. Who is better - Conan or Red Sonja? In my book, Conan gets top billing, hands down. I feel that if Roy Thomas had wanted to make a comic book heroine out of Red Sonja, he should have left her in the Middle Ages. Howard's heroes dominated their time eras giving elbow room to none. Roy Thomas should acknowledge that, yet he does not. I would like to see Offutt and Smith, as well as Thomas, write an original story on their own, without having to pick the meat off Howard's bones, and see if they receive rave reviews as they do when they write about R.E.H.'s stable of characters.

Also, I have yet to come across an ad in TBG that has offended me, but you must retain the right to refuse to publish truly offensive ads and all it takes is good common sense to know good from bad.

In a day when certain groups can pressure people into compromises that border on un-needed censorship (a prime example is several churches attacking ABC's new fall show SOAP before they'd even seen it), it is my hope that my favorite fan magazine will not succumb to such narrow-minded pressure.

PATRICK CHOI
HOUSTON, TEXAS

Dear Mr. Light,

Please print this in the letter column. I believe it will solve some problems.

- 1) Please put your address on your order. Many times I have to go rummage through the garbage to find it.
- 2) Please use cardboard in your parcel. Enclose a second address inside in case the parcel is damaged. Third class mail is more efficient on parcels weighing less than one pound.
- 3) Please don't say MONEY ORDERS ONLY. This makes me sick. Money orders don't come cheap by any means, especially POSTAL money orders which charge you up to a buck. What's wrong with checks? It's the American system. I use checks. If the buyer agrees to wait 2 weeks and the seller does too, peachy. For those who mentioned "checks will wait to clear" in their ads, they're playing it safe. I myself don't use the waiting period. If you're thinking about "bad" checks let me give you one example. Once I recieved one and I had already sent him the books. He had to pay a stiff charge at the bank, the original money and what I lost in the transaction from my bank.

Alan Light, editor of TBG doesn't wait for "checks to clear"...if he did, we'd never see our ads out right away.

GREGORY PEEPEL
ELLENBURG, WASHINGTON

Dear Alan:

As you might recall, I have been a subscriber to TBG since issue number ten and have been collecting comics for about 15 years. I have sent many ads to you and have answered countless more. I average two or three replies to ads from every issue of The Buyer's Guide. From this experience, I have had two recurring problems that have been bothering me and probably others. I would hope that you could find room to mention it in TBG, or else publish my letter in your letter column.

The first problem concerns the topic of the SASE. Whenever I reply to a TBG ad, out of courtesy and for my own benefit I enclose an SASE (self-addressed stamped envelope) for the person to respond to my order or letter. I only receive back about 1/2 of the SASE's I ever send out. The percentage rises to 75% whenever I request a response from someone in Canada and enclose an addressed envelope along with coin to cover postage.

The second problem concerns the topic of special fees in connection with the mailing of comics. For various reasons, whenever I order comics through the mail I request that the person insure the comics, send them airmail, put special handling designation on book rate packages and other special services. I always enclose sufficient funds for whatever I want. However, over a half of the orders I recieve fail to obtain all of the things I pay for and request. As an example, a couple of days ago I recieved a package I had requested that the person insure and pay for special handling. I enclosed \$2.00, which was more than enough to cover these services. The package came book rate

without insurance or special handling at a cost of 25¢ to the sender. He thus in fact kept \$1.75 of my money. Again, I stress that similar things happen in over one half the orders I send out.

I could list many reasons for the services I want, and probably could think of many reasons why people "forget" or neglect to handle the above things in a satisfactory manner. However, I am sure that most of the reasons are obvious, although they really don't matter. What matters is that the requests are not hard to carry out and the people should take more care to carry them out.

In summary then, I would appreciate your comments. I do hope you can get this information into TBG. I will surely appreciate your help and believe that others who order by mail would also appreciate it.

MARK HADZEGA
WATERBURY, CONNECTICUT

Dear Mr. Light,

Today I recieved a second notice request to renew my subscription to TBG. However, I do not intend to. The only reason for my writing this letter is to tell you why I do not intend to renew, as you requested. First off, let me say that it has absolutely nothing to do with you or your publication. Actually, it is some of the people who advertise in it that turn me off. And they fall into two groups:

1) Certain dealers, fans or whatever that I have ordered from take their sweet old time about getting my orders filled even if payment is not by person check. Many of my request letters go unanswered and so it takes a threatening letter to finally get my order. Now, between college, dating and a variety of cultural pursuits, I have neither the time nor the desire to keep tabs on people and hound them like they were irresponsible children. Therefore, I now intend to buy only from a few dealers and fans who are reliable enough and honest (who I also found through TBG).

2) The other category of undesirables are those who charge ridiculously high prices for material which you can find nearly anywhere else for incredibly less. Recently in your publication I found one individual to be charging \$2.00 for foreign comics which sell for 18¢ each and do not increase in value despite age or number. Now I realize that some people have to make a profit but come on! This is only once instance. I've also seen certain dealers publish buying lists and then their selling lists at the same time. Any fool could see that they're paying next to nothing and then sell the same material for a fortune! To do something like this, their gall immensely outweighs their pride. Greed is their primary existence.

There you have it. These are the reasons I'm not renewing my subscription right now. Until responsibility grows and the gold fever decreases I have no intention of dealing with any of these postal hoodlums. However, I still wish to thank you and your publication for putting me in touch with a few people with honest souls, and if ever I want to get another fan paper it will definitely be yours.

LARRY JOHNSON
EAGLESTAR
SOUTH BELOIT, ILLINOIS

Greetings Mr. Light:

I'd like to thank you for having a publication that has a wide circulation, on behalf of fanzines like ours. You give EAGLESTAR a good chance to sell. In the past few months I've submitted two half pages ads to TBG and received very good response to our publication. By advertising in TBG, our zine met with success, which was especially important for our first issue.

HARVEY ZUCKER
KEW GARDENS, NEW YROK

Alan;

Wow! No. 200? I can remember getting #2. Congratulations.

EDITOR: Thanks, Harvey. Issue number 200 is coming right up, next week, and we've got a couple surprises for you. STAY TUNED!

DAVID FRANSON
CENTURIA, WISCONSIN

Mr. Light-

The Buyer's Guide #195 was up to your usual standards of excellence, but I found the TBG MAILBAG to be of particular interest beaause of two items.

The first was, of course, the Wisful Graphix/Arnold Fenner/ David Scroggy debate. The remarks made by Scroggy that Mr. Fenner refers to in his letter make all this out to be a case of bad reporting due to lack of the real facts. This, in my mind, casts some doubt on the total truthfulness of any of Mr. Scroggy's future columns. Conversely, I can't help but feel that if Wisful Graphix or Arnold Fenner were as concerned as they purport to be about "ripping off" Mr. Frazetta, they would surely go about contacting Mr. Frazetta to determine the legality of the publications. Needless to say, a further explanation from both sides is needed.

The second item which invites comment was the letter from Jeff Kripal. Mr. Kripal seems to have a rather deep aversion to underground comix. He states that underground comix are "disgust-

ingly downgrading" the comics industry, while I have found the opposite to be true. There are a great many fine underground artists such as Crumb, Rick Griffin, Victor Moscoso, Richard Corben, Vaughn Bode', Wm. Stout, etc. who have found the underground comix field enriching and rewarding enough to continue their artistic endeavors in this area. However, the above ground comic book doesn't seem to be able to exert the same endearing influence over it's greats such as Frazetta, Kaluta, Wrightson, Adams, Smith, Jones, Englehart, Ploog, etc. The reason most cited by these artists for quitting the field? Lack of artistic freedom. Several of the underground artists have achieved great recognition, such as the showing of the late Vaughn Bode's work at the Louvre in France. Bode' also received the international YELLOW KID AWARD for his artistic excellence. John Adkins Richardson, holder of a doctorate from Columbia University and currently professor at Southern Illinois University has credited Rick Griffin and Vactor Moscoso as having "created a graphic universe rivaling the surrealistic areas of fine art."

The major point that I would like to make is that the present day underground which has managed to continue attracting the best artistic talents in the field is doing more at this time to upgrade the level of the comics industry than the above ground comic book which is left without its' artistic greats and relies on the hacks to grind out month after month the mundanity which is presently downgrading the whole comics industry to an artistic level lower than some of the more tasteless undergrounds ever sunk to.

As to the printing of "pornographic" pictures in ads, I have found that at most the ads elicit a response of not disgust, but laughter. These are chiefly the "I will draw Farrah Fawcett Majors in any position you want" type.

There are always those who find it within themselves the need to tell the rest of us what we can see or hear. Mr. Kripal appears to be one of these, but I certainly hope that the editor of TBG is not. Any enactment of censorship on this area would no doubt provoke an onslaught of subscription (and ad) cancellations of which I would be the first.

The final word on this subject comes from Theodore Sturgeon, noted author, and is echoed by many sociologists:

"The only possible harm that can result comes not from sexual response itself but from the guilt making and punitive attitude of the social environment - most of all that part of society which is doing the most crusading."

EDITOR: Mr. Stephen Pierson of NOVA DISTRIBUTORS was upset about possible misunderstandings coming from the last WUGGA WUGGA column, so I promised him I'd try to head them off. It wasn't the intention of TBG to imply that his company sold shoddy merchandise or that the t-shirts were of bad quality. David Scroggy wrote his comments based upon his opinion; I haven't seen any of the merchandise here. we also apologize to NOVA in case we gave the impression they were illegal rip-offs (we were quoting Mrs. Frazetta on this). As far as we know, the Frazettas are not taking any legal action at this moment, though according to Mrs. Frazetta they were "considering" it. According to Mr. Pierson, he has written to the Frazettas offering to discontinue sale and production of the t-shirt transfers (which are repainted versions of Frank's paintings, with some differences) if the Frazettas wish him to.

BELOW: Four of the "re-painted" Frazetta paintings sold as t-shirt transfers in TBG #188, pages 30 & 31.



Continued...

10 BOB WIERDSMA
DOWNSVIEW, ONTARIO, CANADA

Dear Alan Light:

When I opened up issue no. 195 of Buyer's Guide I was shocked, to say the least!

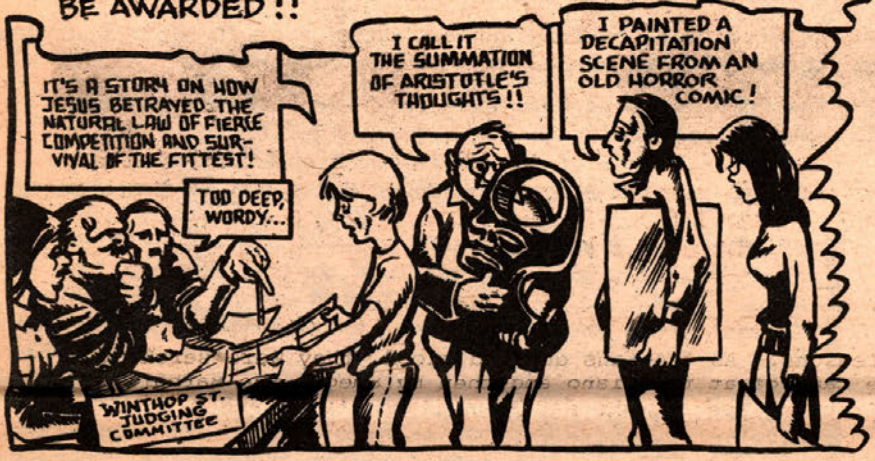
I'm referring of course to the disgusting piece of comic strip on page 37 entitled "Greenhorn." Isn't it bad enough to show exaggerated pictures of women in some issues, but to BLASPHEME the name of the Living God (page 39) is going too far! It is SLANDER and LIBEL of the worst kind. Worse even than murder! It is Murder of God's Holy Name! In the Bible Sapphira and Ananias dropped DEAD when they lied to God (and the witnesses TREMBLED WITH FEAR) so what will happen to those who desecrate the name of God?

Isn't it possible just to stick to a bit of decency in cartoon fandom without offending and embarrassing a reader? I was going to put several ads in TBG but then I changed my mind because I felt too embarrassed to be associated with TBG at this particular time.

Of course, I don't mind a good sharp cartoon idea, but it should not be sensationalized or shocking in the wrong way, but rather should expose evil as EVIL. You can't be soft on EVIL but rather you have to hammer it away. Love the evil-doer but hate the evil act is what you must do. Jesus loves you.

EDITOR: The offending panel:

THE SEVENTH DAY WILL BE HATE GOD DAY!
IN WHICH ALL SHALL ENGAGE IN VEHEMENT DENUNCIATIONS OF THE VARIOUS RELIGIONS, FORMS OF ALTRUISM, REASON, HUMANITARIANISM AND WISDOM! ALL ACTS MUST BE CERTIFIED AND BE IN THE FORM OF ARTISTIC EXPRESSION! STORIES, POEMS, PLAYS, SONGS, PAINTING, DRAWING, COMICS, ETC. WILL BE ACCEPTABLE. PRIZES FOR THE BEST GARBAGE WILL BE AWARDED!!



JOHN HALL
LOS ANGELES, CALIFORNIA

Dear Alan:

In issue #195, there was a letter from a certain Jeff Kripal who is certainly a backward man. His suggestion about censoring underground comics reminds me about what happened to the comics in the 1950's, when parents who didn't want their kids to read comics stopped the many adults who read comics.

If we censor the ads for underground comics, the next thing we will probably censor is ads for Howard the Duck.

He has the right not to read any ads for underground comics, but he does not have the right to force me not to read underground comics. From a reader who reads undergrounds...

JACK SCHLATTER
CYPRESS, CALIFORNIA

Dear Mr. Light:

I feel we owe our wealth to the free enterprise system and therefore, I hate to see it attacked so much as it is in your publication in the "Good Guy" cartoons.

Also, many young people read your paper and you have accepted ads for publications of a "cheap thrill" variety (immoral sex, occult, etc). I don't like it.

I realize that I am a voice in the wilderness but I thought I would tell you.

GEORGE SIMPSON
CHICAGO, ILLINOIS

Dear Mr. Light:

After reading Jeff Kripal's letter in TBG #195 and watching the evening news shortly thereafter, I had only one thought: Nobody tell Anita Bryant!

CLAY GEERDES
CALIFORNIA

Alan--

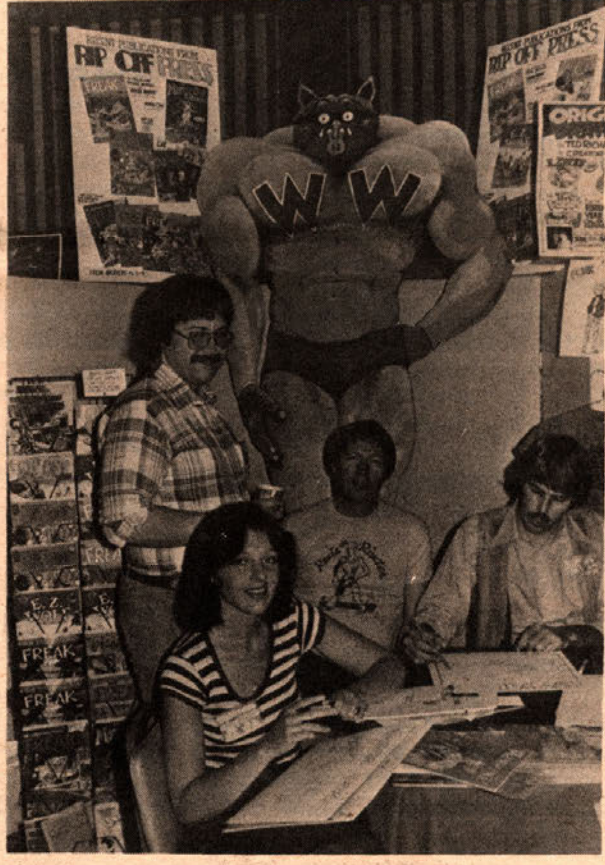
This letter is in reply to Jeff Kripal who said in your last letters column that underground comix were downgrading the comics industry and erroneously assumed they were pornography.

The least important aspects of a new medium are often exploited by businessmen in search of a quick profit and it has been that way with underground comix since their inception in 1967. The sexuality in books like ZAP, SNATCH, SLOW DEATH, WET SATIN, WIMMEN'S COMIX, etc. is and always has been satirical sex, a parody of modern America's preoccupation with bodily functions. The reader who finds any prurient interest in the graphic art of Robert Crumb or S. Clay Wilson or Gilbert Shelton or Lee Marrs has serious psychological problems and should not only be kept away from undergrounds, but kept away from comics altogether.

After all, what does one find in the overgrounds, Jeff? The best-seller last year was about a duck who slept with a grown woman named Beverly (talk about pornography!) yet no one reads articles in the mass media or in TBG about Marvel's inroad into bestiality. The majority of the superhero and barbarian oriented overgrounds deal with men fighting and wrestling with men while idealized barely-dressed women look on, yet we do not read about these as homosexually oriented books. Just because the sexuality is symbolic or suggestive rather than up front does not mean it isn't there.

Meanwhile, there have been numerous undergrounds published in the past few years that have little sexual interest at all, being more in the political and socially satirical vein. Works like Ted Richards E. Z. WOLF #1 or the ecology-oriented SLOW DEATH #8 or the socially satirical RIP OFF COMIX #2. To write off underground comix as pornography, as though they were all the same is like assuming Spiderman is the same as Howard the Duck or Star Wars. These alternative comix, drawn by individual artists, are of infinite range and variety. If you were a reader, you would know that, Jeff, and until you have surveyed the field with a little more objectivity you are hardly one to pass judgement.

As for your request that Alan censor his ads, well, that's pretty un-American and smacks of Communism to me. If I wanted to live under a government where censorship was allowed, I'd move to Russia. The Buyer's Guide is a successful publication because it is an open forum for the ideas of all the people in the comics community. I, for one, vote for it remaining that way. If you don't want to read undergrounds, don't, but don't try to tell the rest of us what we can read.



ABOVE: Scott Shaw (standing), Terry Richards, Clay Geerdes, and Ted Richards. (Photo by Jackie Estrada, San Diego '77)

DAVE KRONKE
EVANSVILLE, INDIANA

Dear Al,

Since I started collecting last October, I've amassed about 1200 or so comics, plus other related materials. The Buyer's Guide, for the past 6 months, has been practically my only source for old (and some new) comics. I rely on it a lot.

One small complaint, though - it was mentioned in TBG - some of the ads aren't necessary. These things are nothing but cheap pornography and often have nothing - repeat, nothing - to do with fandom. It does cheapen the magazine and hurts me to think that these ads actually appeal to some of fandom...the lechers and perverts in it.

"Diary of Slaughter"...come on! It is nothing but demented fantasies typed out and printed and sold for much more than it is worth (nothing).

Besides that, I enjoy the columns and everything else in your publication. I wish you continued success.

A Special T.B.G. Report

San Diego Comic-Con 1977

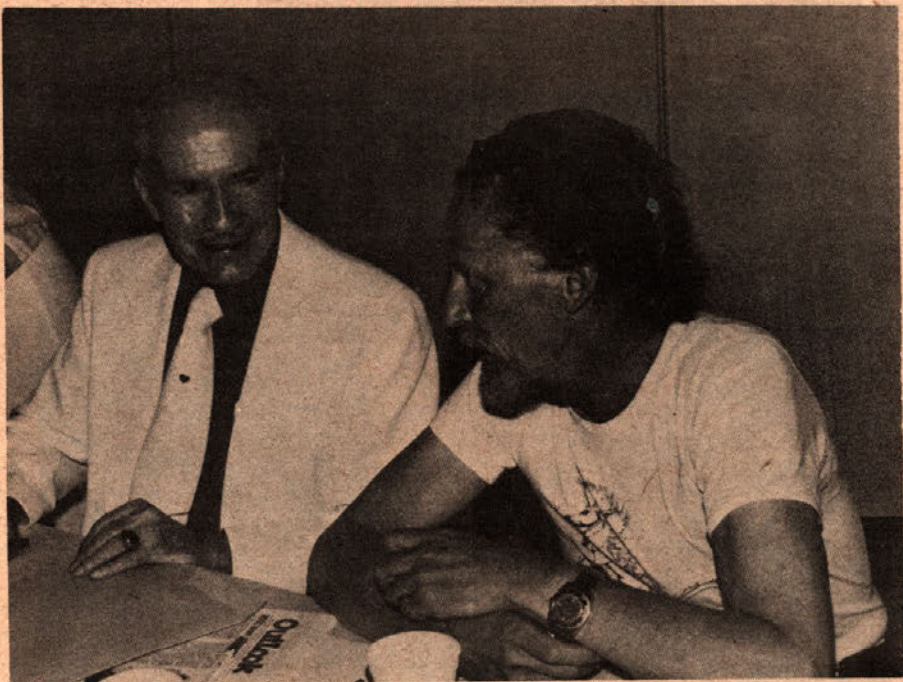
11

BY JACKIE ESTRADA

ALL PHOTOS ARE BY JACKIE ESTRADA, RALPH HULETT, SHEL DORF AND CLAY GEERDES UNLESS OTHERWISE NOTED.

Note: Jackie Estrada is on the Board of Directors of the San Diego Comic Convention and was editor of the 1977 convention program book.

It was Sunday night, July 24, and the eighth San Diego Comic Convention was finally over. It was close to midnight, and I found myself sitting on the floor in the Heinleins' huge two-bedroom suite at the El Cortez Hotel. Sitting next to me was B. Kliban, the enigmatic cartoonist noted for his best-selling collections *Cat* and *Never Eat Anything Bigger Than Your Head*. Kliban (pronounced Klee-ban) fascinated me. He's a tall, good-looking man in his late 30s who for some reason reminds most people of a mercenary soldier. Maybe it's because he wears shades most of the time, has a closely trimmed beard and mustache, and has a thin, brown Shermans cigarette in his hand or mouth at all times. We sat there on the floor, somewhat the worse for wear after five days of convention, and talked about humor--Monty Python, Ernie Kovacs, Mel Brooks, Woody Allen, Walt Kelly. For the millionth time during the convention someone asked him what the "B." stands for and once again he refused to say. At the table next to us was Theodore Sturgeon, a giant in science fiction and a long-time friend of the San Diego con. Sturgeon feels he is forever indebted to the convention for having brought him together with his new wife, Jayne. Now that the convention was drawing to a close, the Sturgeons were looking to the future, talking about their planned trip to Europe, where Sturgeon's novel *More Than Human* is to be filmed. I accused Ted of being the nicest man I had ever met--of never having said a nasty word about anyone. Ted immediately proved me wrong by defaming Adolf Hitler. Sitting at the table with the Sturgeons were Jack and Carolyn Katz. Jack was still bubbling with excitement over the fact that Pocket Books is bringing out a deluxe version of the first six books of his graphic novel, *The First Kingdom*. Jack also had some pages for Book 7 with him, which he and Carolyn showed lovingly and guarded jealously. Jack has become a major galvanizing force at the Comic-Con. He is always full of ideas for programming, he works hard to help line up major celebrity guests, and he has been instrumental in setting up the art auctions that have helped to keep this expensive con from going into the red the past two years.



ROBERT HEINLEIN and THEODORE STURGEON sign autographs for blood donors.

The Heinleins were the perfect host and hostess at this "dead dog" party. Robert stayed in the kitchenette, playing the role of bartender. Throughout the convention he had alternated between the awesome dignity he is noted for (with his white suits and regal bearing) and a certain degree of playfulness. Robert had really gotten into the spirit of the convention, and even did a drawing for the fans at the celebrity brunch. Robert's wife, Ginny, had prepared for the dead dog party by taping up cartoons all over the suite--most of them by Bill Rotsler, the prolific and very funny science fiction cartoonist. Many of the cartoons were on the theme of blood donation--after all, the main reason the Heinleins had come to the con was to promote their major charity, the nation's blood banks. The big blood drive (on Thursday) had been quite a success. Seventy-four people donated blood, while another twenty-eight attempted to donate but were turned down for



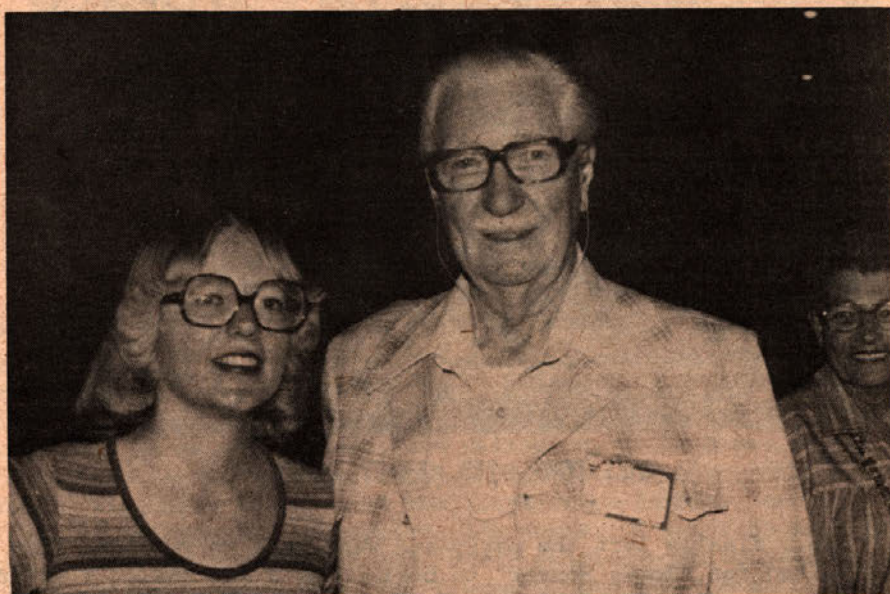
RICHARD BUTNER, executive vice president of the San Diego convention, and SHEL DORF, president have made San Diego the location for one of the top fan conventions around.

(Photo by Len Wein)

various reasons. As the fans donated blood, they were serenaded by Leslie Cabarga at the piano and then by Smegma the Barbarian and the Princess Ipecac, who did Frank Zappa tunes and a "who's on first" routine. Toward the end of the blood drive underground cartoonist Larry Todd ("Dr. Atomic") arrived with a belly dancing troupe, much to Heinlein's delight. Blood donors were treated royally. Robert gave autographs, and Sturgeon signed copies of his novel *Some of Your Blood* (provided by Ballantine Books). The donors also walked away with a package of goodies that included the latest *Heavy Metal*, Pacific Comics' new book *One*, a signed print by Larry Todd, a free comic from Ron Turner's *Last Gasp* Comic, and a drawing by Bill Rotsler or Lee Marrs on the envelope it all came in. With all these inducements, convention VP Richard Butner finally succumbed and parted with a pint of his blood, too.

The Heinleins were very pleased with the success of the blood drive, and they were even more pleased that they had the rest of the convention to themselves. They moved about relatively freely (comics fans are not as aggressive as sf fans, says Ginny), pestered mostly by press people. Robert was particularly glad to be able to see the art show--an event he usually misses at cons. Art show coordinator Craig Anderson had put together a very impressive collection, emphasizing paintings and fine art as opposed to comic book pages. Among the features of the show were some colorful John Pound paintings, several beautiful Kaluta originals, a complete Kurtzman/Elder Annie Fanny strip, a long table full of Steranko art, Larry Todd's stunning painting of "Moby Gleep," some

Continued...



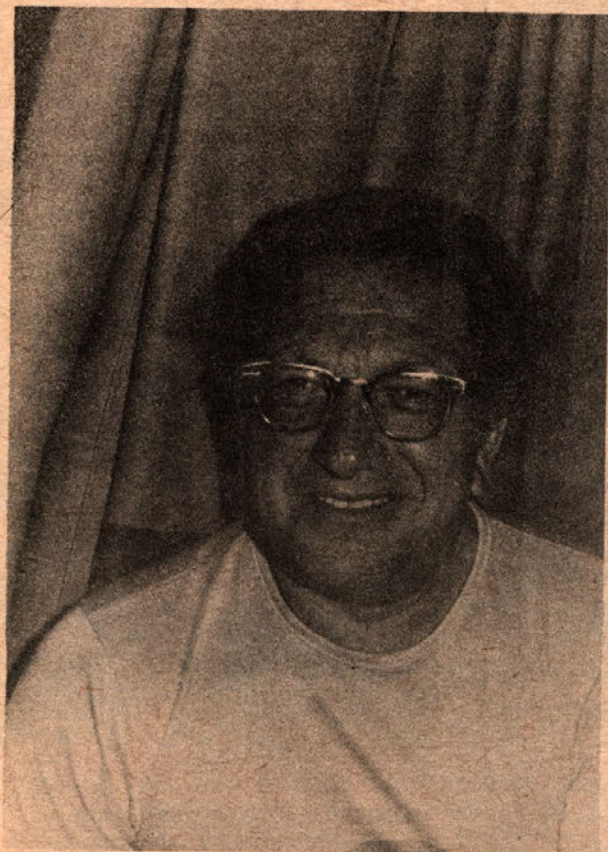
Your reporter, Jackie Estrada, with Mr. and Mrs. Barks.

fascinating art museum studies by Joe Kubert, and David Stevens' impressive paintings of horror movie actors.

Speaking of Stevens, he was kept busy at the Heinleins' party drawing pictures in various committee members' memory books. As he drew his character "Aurora" for go-fer Andrew Ramstedt, a weary Richard Butner sat in a nearby corner and slowly nodded off. Convention secretary Vicky Kelso and meal functions coordinator Meahae Alzmann eyed him from time to time as they sat on the couch trying to decide whether or not to order a pizza. At the other end of the room convention president Shel Dorf was conversing with Joe Kubert and his wife. Joe had brought most of his family out to San Diego, making the trip a well-deserved vacation. Joe was an ideal guest--we were all impressed with his enthusiasm, his

convention had begun on Wednesday, with lines stretching around the block in two directions as the doors opened at 2 p.m. (Before the con was over more than 4,000 people had been through those doors to registration.) That night Eric Hoffman had unveiled this year's serial--"The Spider." But the main activity that day had taken place in the dealers' room, where 200 tables carrying everything from Wookie masks to feather jewelry enticed money from the fans.

Thursday had been the day of the blood drive, but it was also the day for some unusual programs: Leslie Cabarga's musical tribute to the Fleischer studios was quickly followed by a confrontation between a live Betty Boop and Smegma the Barbarian; Trina



LEFT: Joe Kubert MIDDLE: Sergio Aragones ("MAD") presents Michael Kaluta with his Inkpot Award RIGHT: Carl Barks is interviewed by Bruce Hamilton at the convention's annual banquet/awards ceremony.

warmth, and his willingness to go along with whatever was required of him. He did a wonderful drawing of Tarzan for the art auction, and he, Russ Manning, and Roy Thomas presented one of the most interesting programs of the convention--a discussion of the Tarzan character and the way each comic company had handled him.

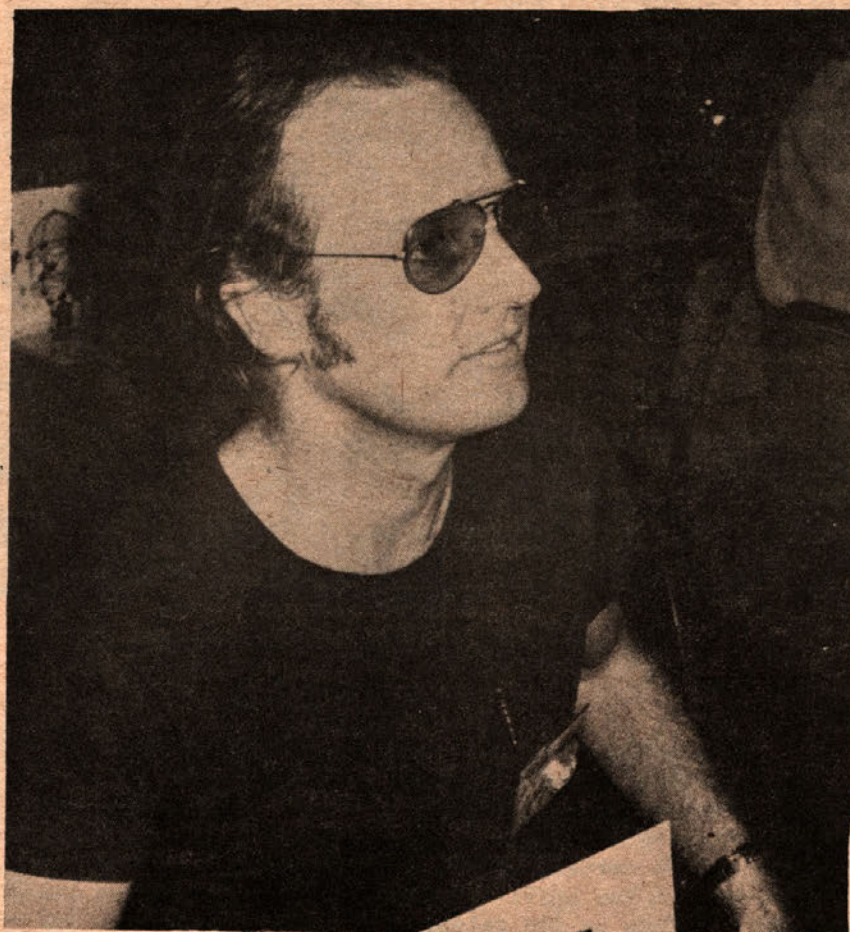
At about one a.m. we all began to file out of the Heinleins' suite. Programming assistant Mike Toledo looked dazed, having spent the last few hours in the presence of Heinlein and Sturgeon, two of his idols. Program director David Scroggy was in a state of euphoria--all the convention's programs had gone well, and he still seemed to be going strong. We were all reluctant to say goodbye, for the dead dog party had been the last real "event" of the con. A few films were still being shown in one of the small meeting rooms, and we still had one last "program" we could watch: convention videotape wizard Scott Smith was planning to broadcast "Rocky Horror Picture Show" over the hotel's TV system. Throughout the convention Scott and his staff had been playing back programs from previous conventions and had been showing movies, cartoons, and live programs over the hotel's system. People could turn on their TVs at two a.m. and see Vaughn Bode's Cartoon Concert or a live interview with one of the con guests.



SHEL DORF with HARVEY KURTZMAN.

So I finally left the party and went back to my hotel room and waited for "Rocky Horror" to begin. As I sat there, I tried to sort out all the things that had gone on during the previous week, trying to latch on to the highlights of the convention. The

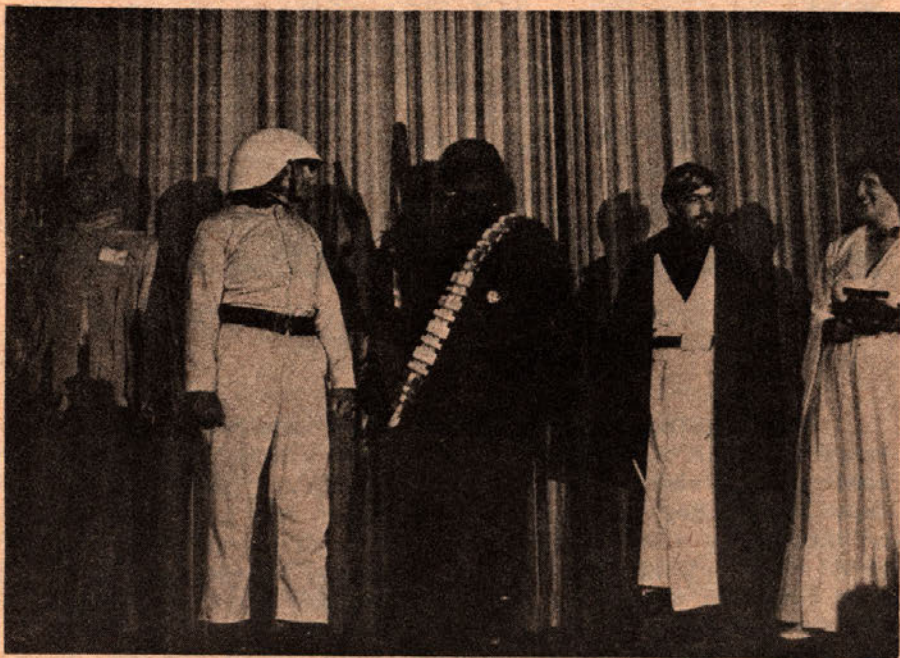
Robbins' entertaining slide show about women in comics was followed by Scott Shaw's popular slide show on esoteric comics. Scott outdid himself in finding bizarre, obscure comics to highlight, and his patter had the audience in stitches. The program was such a hit that Scott reprised it later at the special midnight "Sex in the Comics" program (quite a crowd showed up for that one). Thursday night was also the kickoff for Carl Macek's film noir festival, which ran throughout the con. Carl brought a number of late 1940s and early 1950s films that he considered to be representative of this recently "discovered" genre.



GILBERT SHELTON ("Furry Freak Brothers" underground) makes a rare appearance at the convention.

Friday had been a big day for panels: an alternative publishing panel, the Tarzan panel, and a humor panel that featured

Harvey Kurtzman, B. Kliban, Bill Scott (of Jay Ward studios), Gilbert Shelton, Lee Marrs, and Mark Evanier. The panel ended with a cartoonists' jam on a 13-foot piece of photo-backdrop paper. Joining the panelists in covering the paper with characters and balloons were Dan O'Neill, Scott Shaw, Shary Flenniken, Larry Todd, Bil Stout, and several others. (The jam later sold at auction for a mere \$130--someone got a bargain!) Stout and Todd then joined Jack Katz at easels as they illustrated two Sturgeon stories that Sturgeon read aloud. Of course, the big event on Friday had been the masquerade, MC'd by the mighty thunder god Thor (KGB disc jockey Gabriel Wisdom). The most popular costume themes were Star Wars and Rocky Horror, although the first prize went to a group dressed as Dr. Strange, Valkyrie, and the Hulk. At midnight the films room was jammed for a special showing of "Rocky Horror."



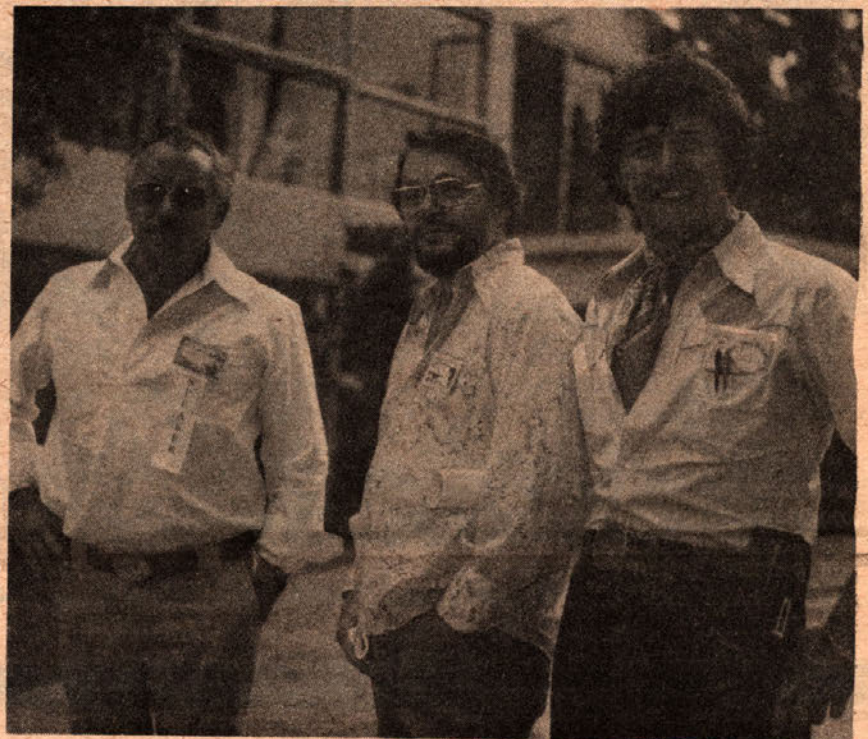
STAR WARS characters were well represented in the masquerade.

Saturday saw another crush in the registration area as members of the general public showed up in droves to see the special Star Wars program presented by Charlie Lippincott of 20th Century Fox. At noon easels were set up by the hotel pool and artists began to draw for the auction. The drawing and auctioning went on for most of the day--in fact auctioneer Dr. Raoul Duke finally had to quit when he lost his voice. Artwork auctioned off included pieces by Alex Nino, Steranko, Jack Kirby, Joe Kubert, Kliban, Lee Marrs, Trina Robbins, Ted Richards, Alfredo Alcalá, Ernie Chan, Stan Lynde, Carl Potts, Steve Leialoha, Don Rico, Jack Katz, Bill Scott, a Shary Flenniken/Dan O'Neill collaboration, Russ Manning, Sergio Aragones, Larry Todd, and a Superman by Joe Shuster that went for \$225. Saturday night was the big awards banquet, with Sergio Aragones as host. Sergio was a great MC, although he paused often to apologize for the jokes that Mark Evanier had written for him. Guest of honor Carl Barks received several standing ovations in the course of the evening, and he enchanted us all with his humor and his humbleness during a brief program in which Bruce Hamilton interviewed him. The bulk of the evening was devoted to handing out the convention's Inkpot Awards to deserving creators in the popular arts, and to awarding "Friend of Fandom" certificates to individuals who have made major contributions to fan activities or to the San Diego con. I was late in getting a seat for the banquet, so I was surprised to find myself sitting between Mrs. Lester Dent (widow of the creator of Doc Savage) and Shary Flenniken, while John Pound nodded at me from across the table. Shary (best noted for her "Trots and Bonnie" strip) impressed me with her total freshness--she's not only freshly pretty, with her long brown hair in pony tails, she seems to greet each new experience with freshness and vitality. Following the banquet was a cocktail party for the convention guests, where I had a chance to talk to Bill Scott, who was not only the voice of Bullwinkle Moose but also wrote a large percentage of the Jay Ward programs and did the voices of a number of other characters. Bill was thrilled at having received an Inkpot--he thought he was going to have to settle for a share in Jay Ward's award. I'm told the cocktail party went on until five a.m., with C. C. Beck playing his guitar and other musicians joining in to keep things going. (C. C. played at a number of other events throughout the con.) But there were other things going on as well--Mark Shepard was screening his four-hour "2001: A Space Odyssey," consisting of hundreds of trailers strung together, and there was a special sneak preview of "Allegro Non Troppo" (an Italian animated takeoff on "Fantasia") at a local theater. I ended up going with Jim Steranko to see "Allegro," and we were really impressed with both the animation and the humor.

Sunday had begun with the celebrity brunch, one of the convention's most popular events, since fans can choose which guest they would like to sit with. I won't say anything about the food, but the company was good. Carl Barks did duck drawings for all who asked, including several for the hard-working convention gofers. I was surprised at how tall and robust Barks is--for some reason I expected a shy little old man. He was a little self-conscious, but he seemed to be enjoying himself immensely. It was interesting to glance around the room and see the celebrities at each table, surrounded by fans seeking autographs and photographs. As usual, Jack Kirby was mobbed, and Kliban wore out his hand drawing cats for an endless stream of fans with notebooks, sketchpads, pieces of paper, and even T-shirts. Heinlein surprised everyone by showing up in a Hawaiian shirt, and Roy Thomas was

dazzling in his dark blue universe shirt. When the meal was over, Shel Dorf called various artists on stage to do drawings--a tradition at the convention brunch. Jack Katz did a spectacular First Kingdom picture that was auctioned for what many considered to be a low price--\$100. Among the many other impressive artworks produced that morning was a Chandler felt-marker drawing by Steranko that sold for well over \$100. After the brunch programming resumed with Bob Clampett's multi-media presentation on the history of animation, followed by Bill Scott and June Foray recreating some Jay Ward cartoons by doing all the voices. Walter Gibson, who had delighted Shadow fans with a program on Saturday, joined magician/actor Patrick Culliton for a discussion on the great Houdini. One of the last programs of the convention was a reunion between filmmaker George Pal and Robert Heinlein, who had collaborated on "Destination Moon" in 1950.

The convention had included a number of other programs during the five days--far too many for any one person to see. I was particularly sorry to have missed Stan Lynde's talk about "Rick O'Shay," Byron Preiss' presentation on his newest publications, Stanley Ralph Ross and Mark Evanier's revelations about the TV industry, George Clayton Johnson's reading from his works, Forry Ackerman's keynote address, Jim Harmon's presentation of a radio show, and Michael Kaluta and other artists' discussion about the field of illustration.



RUSS MANNING, science fiction writer/cartoonist BILL ROTSLER and Marvel Comics' LEN WEIN.

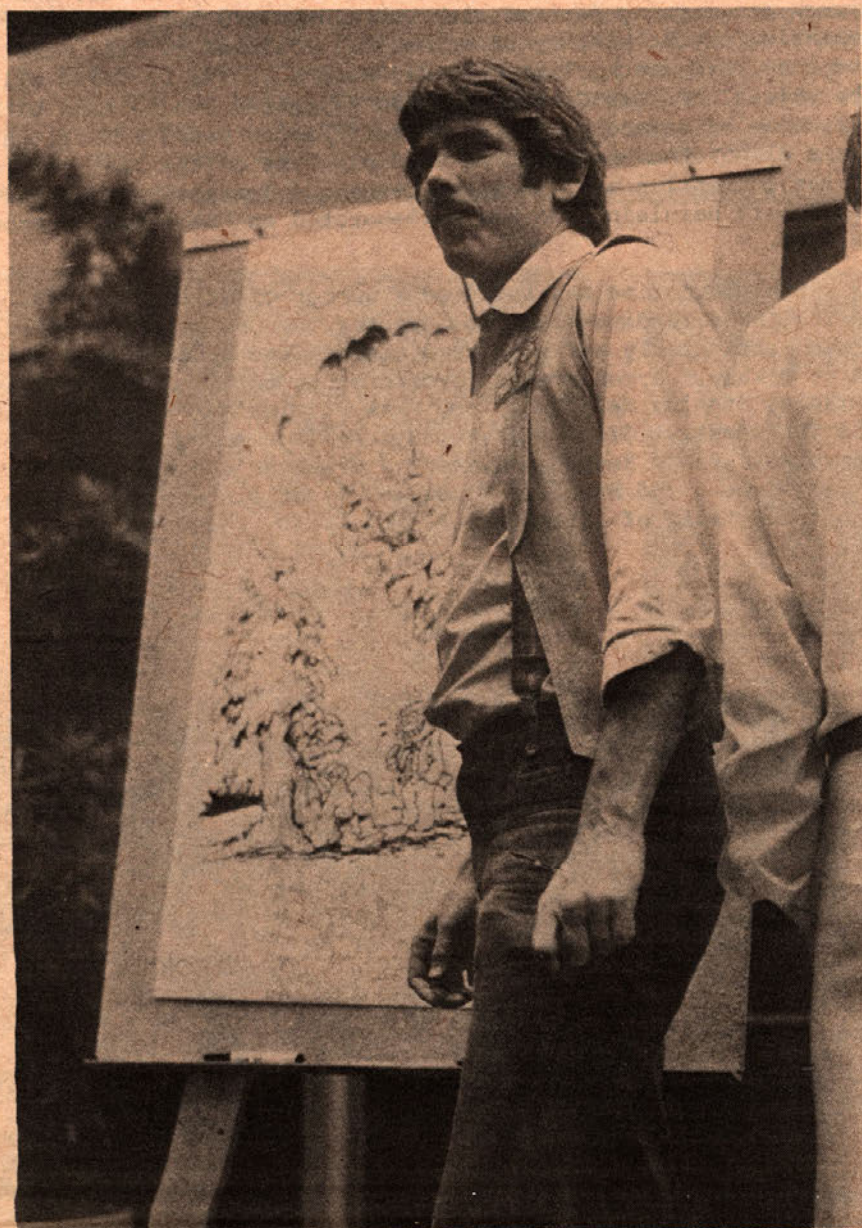


TWO HOUDINI EXPERTS: Actor/magician Patrick Culliton with Walter Gibson (alias "Maxwell Grant" - Shadow pulp author).

But as I sat there Sunday night, watching Riff Raff do the Time Warp, I realized that even if I hadn't seen a single program the whole convention would have been worthwhile. Because what the San Diego con is really all about is the people, and I had the opportunity to meet some very special ones. People like Carl Barks, Joe Kubert, the Heinleins, C. C. Beck, Shary Flenniken, Harvey Kurtzman, Walter Gibson, B. Kliban, Bill Scott, Alan Dean Foster, the ebullient Trina Robbins, and my favorite underground cartoonist, Lee Marrs. I was also able to renew old friendships with some other special people, such as the Sturgeons, the Katzes, Bob Clampett, and Jim Steranko, and to spend some time with other pros and fans who use the San Diego con as a breather from the rigors of daily life and as a chance

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to relax with people who share the same interests and loves. It was great to be at Denny's in the middle of the night and hear Steranko and Jack Kirby talk about Mort Meskin, or to go to an Italian restaurant with a group that included mostly Filipinos--Alfredo Alcala, Ernie Chan, Rudy Nebres--who like to tell jokes.



TED RICHARDS draws his character "Dopin' Dan" for the auction.

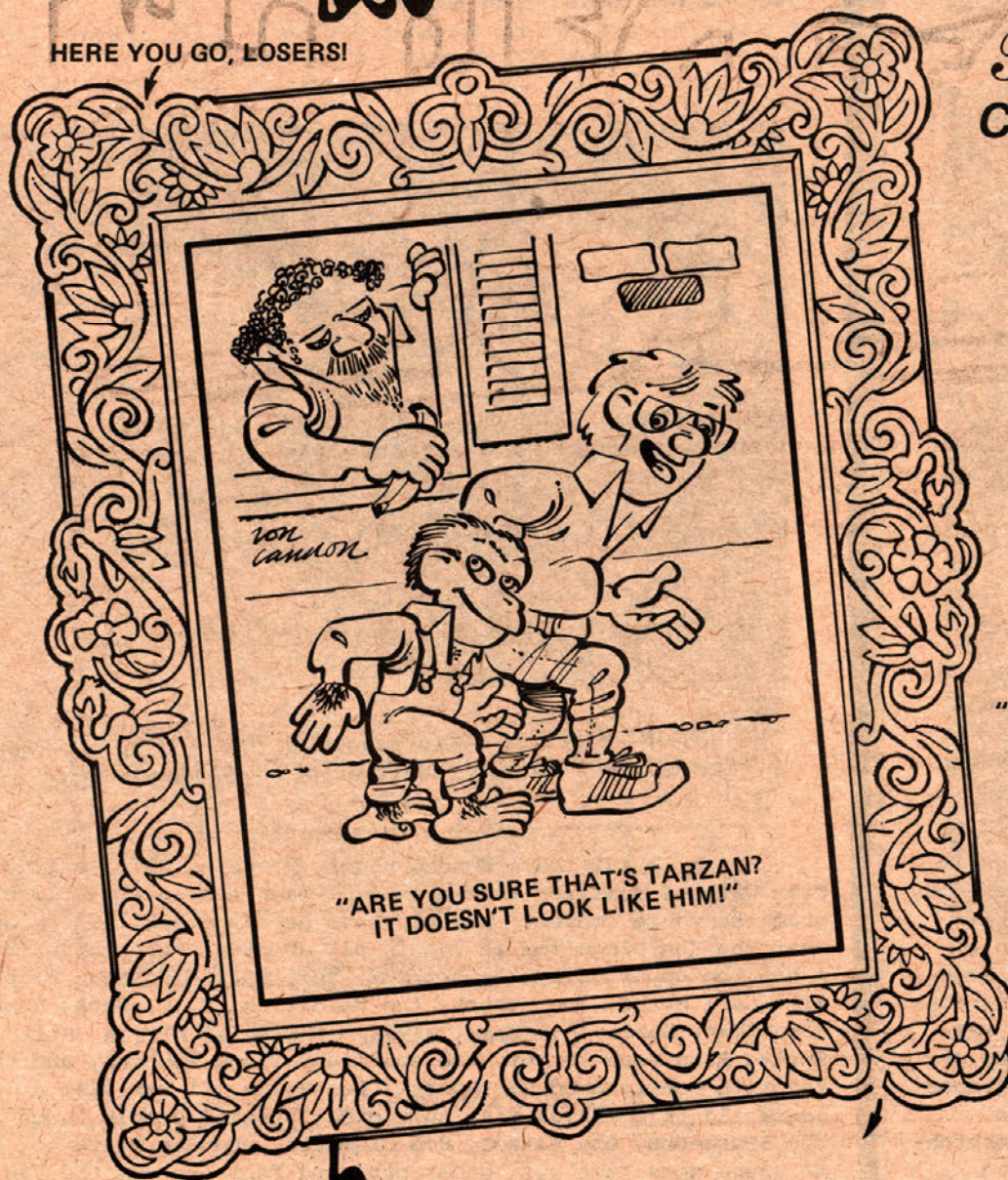


Artists doing drawings for the auction: STAN LYNDE, ERNIE CHAN. JACK KIRBY and CARL POTTS.

After having attended the San Diego Comic-Con for eight years the main thing I have discovered is that cartoonists, comic book artists and writers, animators, science fiction authors, and other creators of the popular arts make up a group of incredibly nice people. In no other field have I encountered such genuine benevolence, kindness, and generosity as I've found in these creative individuals. They put up with the rudest of fans, they seem to find time to converse with and give autographs to all who ask, they answer the same questions over and over again, they give advice to aspiring artists and writers, and they still remain pleasant after five hectic days.

So as "Rocky Horror" ended at 3 a.m., and the 1977 convention was over at last, I turned off the television and climbed into bed still thinking about all the wonderful people I'd met and the great times I'd had. It was more of a shock than a relief to realize that most of them had gone and that the next day would mean a return to "normal" life. We'd all had our week of escape from the outside world--I was one of many who didn't want to go back. But as I went to sleep in those early morning hours I did have some comfort--I'll be back at the con again next year.

HERE YOU GO, LOSERS!



T B G

Cartoon Caption Contest 4

1st Prize Winner

KEITH WOLF OF WINSOR, CT

RUNNERS-UP

"NEVER MIND WHAT THEY SAY ABOUT YOUR MOTHERS AND MINE MIXED MARRIAGE. LET'S GO VISIT HER AT THE ZOO."
TRACY ROSS, PHOENIX, AZ

"IF YOU DON'T WANT TO BLOW YOUR COVER AS A HUMAN, YOU'LL PASS UP THAT BANANA."
REED STURDIVANT, KENTON, TN

"GEE, THAT'S STRANGE. WHEN HOWARD THE DUCK WALKS BY THAT GUY OFFERS HIM A CIGAR!"
DON EDWARDS, MONTEBELLO, CA

"YOU'RE TOO LATE FOR BONZO, BUT WITH YOUR STYLE, KID, THE NEXT KING KONG MOVIE IS IN THE BAG!"
MARK SHAVES, S. SAN FRANCISCO, CA

"REMEMBER, TAKE IT NICELY AWAY FROM HIM AND GIVE IT TO ME TO EAT WHEN WE TURN THE CORNER."
ROBERT VUONG, SAN FRANCISCO, CA

"I KEEP TELLING YOU IT'S AN APPLE A DAY, AN APPLE A DAY."
R.A. BURNS, JACKSON, MO

"THAT DOES IT! TOMORROW YOU'RE GETTING A HAIRCUT!"
DAVID W. EASTER, FLAT RIVER, MO

"NOBODY CAN MAKE A MONKEY OF ME, WHEN I READ TBG."
JOSEPH SCAPITO, BROOKLYN, NY

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THE SPIRIT

By Will Eisner

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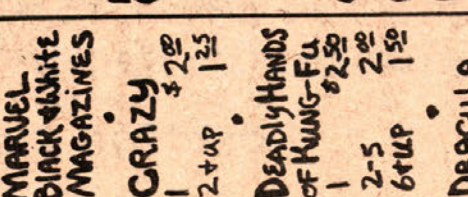
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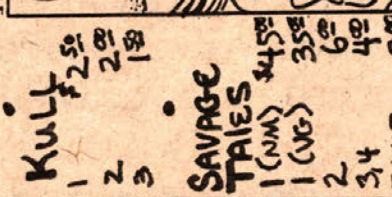
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5-8	1	\$2.50	6-12	1	\$2.50	2	2	\$1.00	34	2	\$2.00	5	2	\$2.00	3	\$5.00	6-12,36	13-30	1	36	10	6	3-5	6	1	1	1		
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7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7	1	\$2.50	201	1	\$2.50	2	2	\$2.00	32	2	\$1.50	NOVA	2-5	\$2.00	32	2	2	2	76-101	TEAM-UP	2	2	\$1.50	2	\$1.50	2	\$1.50		
7																													

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2938-2986 1¢ 2987-3035 50¢ 3036-3084 25¢ 3085-3133 10¢ 3134-3182 5¢ 3183-3231 2¢ 3232-3280 1¢ 3281-3329 50¢ 3330-3378 25¢ 3379-3427 10¢ 3428-3476 5¢ 3477-3525 2¢ 3526-3574 1¢ 3575-3623 50¢ 3624-3672 25¢ 3673-3721 10¢ 3722-3770 5¢ 3771-3819 2¢ 3820-3868 1¢ 3869-3917 50¢ 3918-3966 25¢ 3967-4015 10¢ 4016-4064 5¢ 4065-4113 2¢ 4114-4162 1¢ 4163-4211 50¢ 4212-4260 25¢ 4261-4309 10¢ 4310-4358 5¢ 4359-4407 2¢ 4408-4456 1¢ 4457-4505 50¢ 4506-4554 25¢ 4555-4603 10¢ 4604-4652 5¢ 4653-4701 2¢ 4702-4750 1¢ 4751-4799 50¢ 4800-4848 25¢ 4849-4897 10¢ 4898-4946 5¢ 4947-4995 2¢ 4996-5044 1¢ 5045-5093 50¢ 5094-5142 25¢ 5143-5191 10¢ 5192-5240 5¢ 5241-5289 2¢ 5290-5338 1¢ 5339-5387 50¢ 5388-5436 25¢ 5437-5485 10¢ 5486-5534 5¢ 5535-5583 2¢ 5584-5632 1¢ 5633-5681 50¢ 5682-5730 25¢ 5731-5779 10¢ 5780-5828 5¢ 5829-5877 2¢ 5878-5926 1¢ 5927-5975 50¢ 5976-6024 25¢ 6025-6073 10¢ 6074-6122 5¢ 6123-6171 2¢ 6172-6220 1¢ 6221-6269 50¢ 6270-6318 25¢ 6319-6367 10¢ 6368-6416 5¢ 6417-6465 2¢ 6466-6514 1¢ 6515-6563 50¢ 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10147-10195 10¢ 10196-10244 5¢ 10245-10293 2¢ 10294-10342 1¢ 10343-10391 50¢ 10392-10440 25¢ 10441-10489 10¢ 10490-10538 5¢ 10539-10587 2¢ 10588-10636 1¢ 10637-10685 50¢ 10686-10734 25¢ 10735-10783 10¢ 10784-10832 5¢ 10833-10881 2¢ 10882-10930 1¢ 10931-10979 50¢ 10980-11028 25¢ 11029-11077 10¢ 11078-11126 5¢ 11127-11175 2¢ 11176-11224 1¢ 11225-11273 50¢ 11274-11322 25¢ 11323-11371 10¢ 11372-11420 5¢ 11421-11469 2¢ 11470-11518 1¢ 11519-11567 50¢ 11568-11616 25¢ 11617-11665 10¢ 11666-11714 5¢ 11715-11763 2¢ 11764-11812 1¢ 11813-11861 50¢ 11862-11910 25¢ 11911-11959 10¢ 11960-12008 5¢ 12009-12057 2¢ 12058-12106 1¢ 12107-12155 50¢ 12156-12204 25¢ 12205-12253 10¢ 12254-12302 5¢ 12303-12351 2¢ 12352-12400 1¢ 12401-12449 50¢ 12450-12498 25¢ 12499-12547 10¢ 12548-12596 5¢ 12597-12645 2¢ 12646-12694 1¢ 12695-12743 50¢ 12744-12792 25¢ 12793-12841 10¢ 12842-12890 5¢ 12891-12939 2¢ 12940-12988 1¢ 12989-13037 50¢ 13038-13086 25¢ 13087-13135 10¢ 13136-13184 5¢ 13185-13233 2¢ 13234-13282 1¢ 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381-390 5¢ 391-400 2¢ 401-410 1¢ 411-420 50¢ 421-430 25¢ 431-440 10¢ 441-450 5¢ 451-460 2¢ 461-470 1¢ 471-480 50¢ 481-490 25¢ 491-500 10¢ 501-510 5¢ 511-520 2¢ 521-530 1¢ 531-540 50¢ 541-550 25¢ 551-560 10¢ 561-570 5¢ 571-580 2¢ 581-590 1¢ 591-600 50¢ 601-610 25¢ 611-620 10¢ 621-630 5¢ 631-640 2¢ 641-650 1¢ 651-660 50¢ 661-670 25¢ 671-680 10¢ 681-690 5¢ 691-700 2¢ 701-710 1¢ 711-720 50¢ 721-730 25¢ 731-740 10¢ 741-750 5¢ 751-760 2¢ 761-770 1¢ 771-780 50¢ 781-790 25¢ 791-800 10¢ 801-810 5¢ 811-820 2¢ 821-830 1¢ 831-840 50¢ 841-850 25¢ 851-860 10¢ 861-870 5¢ 871-880 2¢ 881-890 1¢ 891-900 50¢ 901-910 25¢ 911-920 10¢ 921-930 5¢ 931-940 2¢ 941-950 1¢ 951-960 50¢ 961-970 25¢ 971-980 10¢ 981-990 5¢ 991-1000 2¢ 1001-1010 1¢ 1011-1020 50¢ 1021-1030 25¢ 1031-1040 10¢ 1041-1050 5¢ 1051-1060 2¢ 1061-1070 1¢ 1071-1080 50¢ 1081-1090 25¢ 1091-1100 10¢ 1101-1110 5¢ 1111-1120 2¢ 1121-1130 1¢ 1131-1140 50¢ 1141-1150 25¢ 1151-1160 10¢ 1161-1170 5¢ 1171-1180 2¢ 1181-1190 1¢ 1191-1200 50¢ 1201-1210 25¢ 1211-1220 10¢ 1221-1230 5¢ 1231-1240 2¢ 1241-1250 1¢ 1251-1260 50¢ 1261-1270 25¢ 1271-1280 10¢ 1281-1290 5¢ 1291-1300 2¢ 1301-1310 1¢ 1311-1320 50¢ 1321-1330 25¢ 1331-1340 10¢ 1341-1350 5¢ 1351-1360 2¢ 1361-1370 1¢ 1371-1380 50¢ 1381-1390 25¢ 1391-1400 10¢ 1401-1410 5¢ 1411-1420 2¢ 1421-1430 1¢ 1431-1440 50¢ 1441-1450 25¢ 1451-1460 10¢ 1461-1470 5¢ 1471-1480 2¢ 1481-1490 1¢ 1491-1500 50¢ 1501-1510 25¢ 1511-1520 10¢ 1521-1530 5¢ 1531-1540 2¢ 1541-1550 1¢ 1551-1560 50¢ 1561-1570 25¢ 1571-1580 10¢ 1581-1590 5¢ 1591-1600 2¢ 1601-1610 1¢ 1611-1620 50¢ 1621-1630 25¢ 1631-1640 10¢ 1641-1650 5¢ 1651-1660 2¢ 1661-1670 1¢ 1671-1680 50¢ 1681-1690 25¢ 1691-1700 10¢ 1701-1710 5¢ 1711-1720 2¢ 1721-1730 1¢ 1731-1740 50¢ 1741-1750 25¢ 1751-1760 10¢ 1761-1770 5¢ 1771-1780 2¢ 1781-1790 1¢ 1791-1800 50¢ 1801-1810 25¢ 1811-1820 10¢ 1821-1830 5¢ 1831-1840 2¢ 1841-1850 1¢ 1851-1860 50¢ 1861-1870 25¢ 1871-1880 10¢ 1881-1890 5¢ 1891-1900 2¢ 1901-1910 1¢ 1911-1920 50¢ 1921-1930 25¢ 1931-1940 10¢ 1941-1950 5¢ 1951-1960 2¢ 1961-1970 1¢ 1971-1980 50¢ 1981-1990 25¢ 1991-2000 10¢ 2001-2010 5¢ 2011-2020 2¢ 2021-2030 1¢ 2031-2040 50¢ 2041-2050 25¢ 2051-2060 10¢ 2061-2070 5¢ 2071-2080 2¢ 2081-2090 1¢ 2091-2100 50¢ 2101-2110 25¢ 2111-2120 10¢ 2121-2130 5¢ 2131-2140 2¢ 2141-2150 1¢ 2151-2160 50¢ 2161-2170 25¢ 2171-2180 10¢ 2181-2190 5¢ 2191-2200 2¢ 2201-2210 1¢ 2211-2220 50¢ 2221-2230 25¢ 2231-2240 10¢ 2241-2250 5¢ 2251-2260 2¢ 2261-2270 1¢ 2271-2280 50¢ 2281-2290 25¢ 2291-2300 10¢ 2301-2310 5¢ 2311-2320 2¢ 2321-2330 1¢ 2331-2340 50¢ 2341-2350 25¢ 2351-2360 10¢ 2361-2370 5¢ 2371-2380 2¢ 2381-2390 1¢ 2391-2400 50¢ 2401-2410 25¢ 2411-2420 10¢ 2421-2430 5¢ 2431-2440 2¢ 2441-2450 1¢ 2451-2460 50¢ 2461-2470 25¢ 2471-2480 10¢ 2481-2490 5¢ 2491-2500 2¢ 2501-2510 1¢ 2511-2520 50¢ 2521-2530 25¢ 2531-2540 10¢ 2541-2550 5¢ 2551-2560 2¢ 2561-2570 1¢ 2571-2580 50¢ 2581-2590 25¢ 2591-2600 10¢ 2601-2610 5¢ 2611-2620 2¢ 2621-2630 1¢ 2631-2640 50¢ 2641-2650 25¢ 2651-2660 10¢ 2661-2670 5¢ 2671-2680 2¢ 2681-2690 1¢ 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4171-4180 2¢ 4181-4190 1¢ 4191-4200 50¢ 4201-4210 25¢ 4211-4220 10¢ 4221-4230 5¢ 4231-4240 2¢ 4241-4250 1¢ 4251-4260 50¢ 4261-4270 25¢ 4271-4280 10¢ 4281-4290 5¢ 4291-4300 2¢ 4301-4310 1¢ 4311-4320 50¢ 4321-4330 25¢ 4331-4340 10¢ 4341-4350 5¢ 4351-4360 2¢ 4361-4370 1¢ 4371-4380 50¢ 4381-4390 25¢ 4391-4400 10¢ 4401-4410 5¢ 4411-4420 2¢ 4421-4430 1¢ 4431-4440 50¢ 4441-4450 25¢ 4451-4460 10¢ 4461-4470 5¢ 4471-4480 2¢ 4481-4490 1¢ 4491-4500 50¢ 4501-4510 25¢ 4511-4520 10¢ 4521-4530 5¢ 4531-4540 2¢ 4541-4550 1¢ 4551-4560 50¢ 4561-4570 25¢ 4571-4580 10¢ 4581-4590 5¢ 4591-4600 2¢ 4601-4610 1¢ 4611-4620 50¢ 4621-4630 25¢ 4631-4640 10¢ 4641-4650 5¢ 4651
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2	nm	60.00	24	fn	15.00
2	g-vg	35.00	24	fn	15.00
3	vf+	40.00	25	vf 1 1/2" tr in cvr	12.00
3	vg tp	30.00	25	g tp	12.00
4	nm	45.00	26	vg-fn	15.00
4	g-vg sp wr	25.00	27	fn mnr sp wr	15.00
5	vf-nm	40.00	Crypt of Terror		
6	vf-nm	25.00	#17	vf-nm slt sp roll	150.00
7	vf-nm	25.00	18	vf-nm	100.00
8	nm	25.00	19	vf-nm	100.00
9	vf-nm	25.00	Dandy Comics		
10	vf+	25.00	#1	fn+	30.00
11	nm	25.00	5	vf+	20.00
12	vf-nm	20.00	7	vf-nm	25.00
13	vf-nm	25.00			
14	vf-nm	20.00			

Extra:			The Haunt of Fear (continued)		
#1	fn cpr off	\$ 7.00	#6	nm	\$ 40.00
1	fn sp roll	7.50	7	vg+	25.00
2	fn	6.00	8	nm	40.00
3	vf-nm	8.00	9	w/sm pc off cmr o/w vf	35.00
5	NBC pc o/of f cvr	4.00	10	vf-nm	40.00
Fat and Slat			11	g	15.00
#1	nm	50.00	11	vg-fn	20.00
2	fn	25.00	11	fine	25.00
4	vf slt sp wr	20.00	12	w/ slt sp roll o/w vf	20.00
Frontline Combat			12	vf-nm	25.00
#1	vf-nm	125.00	13	fn w/ slt sp roll	20.00
2	nm+	70.00	13	vf-nm	25.00
3	vf-nm	50.00	14	vf-nm	40.00
4	nm w/slt sp roll	30.00	15	vf+	25.00
5	vf-nm	30.00	16	vf-nm	25.00
6	vf w/slt sp wr	27.50	16	nm top slt sun faded	25.00
7	vf+	27.50	17	nm	25.00
8	vf-nm	30.00	17	vf-nm	25.00
9	nm	30.00	17	vg-fn	20.00
10	nm	30.00	18	vf-nm	25.00
11	vf+	20.00	18	fine	20.00
12	fn	20.00	19	g pc o/of b cvr	12.00
13	fn sm pc o/of f cvr	17.50	19	nm	25.00
14	vf-nm	20.00	19	nm	25.00
15	vf-nm	20.00	20	nm	25.00
Gunfighter			20	vg water stain	12.00
#5	vg sp wr	35.00	21	fn	20.00
6	g magic mkr on f cvr	25.00	21	fn w sm pc o/of cvr	17.50
7	vf-nm	45.00	21	vf	20.00
7	g tp	25.00	21	vf-nm	20.00
8	vf+	45.00	22	nm	25.00
9	vf+	45.00	22	vf-nm	20.00
10	fn slt sp wr	35.00	22	vg-f	17.50
10	vg tp	25.00	22	vg-f	17.50
11	vf+	40.00	23	nm	22.00
12	vf-nm	40.00	23	vg+	17.50
13	fn-vf slt sp roll	35.00	23	pc o/of ft cvr	15.00
14	vg	35.00	24	vf-nm	22.00
14	g	25.00	24	vf	20.00
The Happy Houlhans			24	vg	17.50
#1	vf+	45.00	25	vf+	22.00
The Haunt of Fear			25	fn-vf	20.00
#15	vf-nm	200.00	25	vg	17.50
16	vf-nm	100.00	25	g wtp	14.00
17	vf-nm	75.00	26	nm	22.00
4	vf-nm	50.00	26	vf+	20.00
4	vg+ tape	35.00	26	vf+	20.00
5	vf	35.00	27	vf+	20.00
5	g cmr off	15.00	27	f-g	10.00
			28	nm	22.00

Impact			Mad (continued)		
#1	fn	\$ 14.00	#18	vf+ not drawn on!	\$ 14.00
2	fn	8.00	18	fn-nm	12.00
3	fn	8.00	18	cvr done	10.00
4	fn	8.00	19	fn+	15.00
International Comics			19	vf-nm	15.00
#1	g-vg m tp	40.00	20	vf+	15.00
1	fn	60.00	20	fn	12.00
4	g-vg	40.00	20	vf-nm	15.00
5	nm	50.00	21	vf-nm	15.00
Incredible Science Fiction			21	fn	10.00
#30	fn	35.00	22	nm	15.00
30	g-vg	30.00	23	nm	15.00
31	vf	50.00	23	nm	15.00
32	vf+	50.00	23	vf	12.00
33	vf+	35.00	M D		
Land of The Lost Comics			#1	fn cmr off	10.00
#1	nm	35.00	5	g rolled spine sp wr	4.00
Mad			Modern Love		
#1	vf-nm	140.00	#1	vg+ tr in cvr	50.00
2	vf+ w/ 1"tr in cvr	60.00	2	vf+ sm cmr off b l left	40.00
3	vf+	40.00	7	vf	30.00
4	vf+ w/ slt sp roll	30.00	8	g rolled sp sp wr	15.00
5	vf-nm	150.00	Moon Girl		
6	vf-nm	30.00	#1	fn sm pc out of bottom	65.00
7	vg	15.00	2	fn+	50.00
7	vg	15.00	3	fn+ mnr sp roll	30.00
7	vg	15.00	6	vf+	55.00
8	vf+	30.00	6	fn slt sp roll	35.00
9	vg sm pc o/of f cvr	20.00	A Moon, A Girl...Romance		
9	vg-fn sm tr	20.00	#9	edge wear otherwise fine	45.00
10	fn	25.00	10	vf w/tp on sp	45.00
11	vf	20.00	9	tr in sp o/wise fine	40.00
11	fn	20.00	11	nm	55.00
12	vf	20.00	Panic		
12	vf+	20.00	#1	vf+	20.00
12	fn	22.50	1	vf+	15.00
12	fn-nm	22.50	2	vf	10.00
13	vf+	20.00	3	fn+	10.00
13	fn	18.00	3	vg-fn	6.00
14	fn	20.00	4	vf+	10.00
14	vf+	25.00	4	vf-nm	10.00
15	vg-fn mnr sp wr	20.00	5	vf+	8.00
15	fn	20.00	5	vf-nm	8.00
15	vg+	12.00	6	vf+	8.00
15	fine	20.00	6	vf+	8.00
16	vf+	15.00	6	nm	8.00
16	vf+	15.00	7	vf-nm	8.00
17	vf+	15.00	7	nm	8.00
17	fn	12.00	8	vf	7.00
17	nm	15.00			
17	nm	15.00			

<u>Panic (continued)</u>			<u>Saddle Justice</u>		
#8	fn+	\$ 8.00	#3	fn	50.00
9	vf-nm	8.00	4	fn w/ stain	35.00
10	vf+	8.00	5	vf+	40.00
10	vf	7.00	6	g-vg	25.00
11	vf+	8.00	7	vf-nm	35.00
12	vf+	8.00	8	nm	35.00
<u>Picture Stories from Amer. History</u>			<u>Shock Suspense Stories</u>		
#1	vg	8.00	#1	vf+	85.00
2	vg+ sp wr	8.00	2	fn	40.00
3	vg	8.00	3	vg-f tp	20.00
4	vg+ sp wr	8.00	3	vf	25.00
<u>Picture Stories from The Bible</u>			3	fine	25.00
#1	fn w tp in sp	6.00	4	fn	25.00
2	fn	6.00	4	fn	25.00
2	vf	8.00	5	vf-nm	25.00
3	vf+	6.00	5	vf+	25.00
<u>Old Testament Edition (DC)</u>			6	nm	25.00
#1	vf	10.00	6	vf-nm	20.00
1	g NBC	5.00	7	nm	25.00
2	fn w sp wr	8.00	7	nm	25.00
3	vf+	8.00	8	vf+	25.00
4	vf+	8.00	8	vf-nm	40.00
<u>Old Testament (EC)</u>			8	nm	45.00
#1	vf+	10.00	8	vf+	30.00
2	vf+	8.00	9	vf+	25.00
<u>Complete New Test. Ed. reprint fn</u>			10	fn	20.00
		10.00	11	vg-fn	20.00
<u>Picture Stories from Science</u>			12	fn drug cvr	25.00
#1	vg	7.00	13	vf Frazetta	60.00
2	vg	7.00	14	vf	20.00
<u>Picture Stories from World Hist.</u>			14	fn	18.00
#1	vg-fn	8.00	15	vf	20.00
1	g tp	6.00	15	fine	15.00
2	fn	7.00	16	g-vg w sp wr	15.00
<u>Piracy</u>			16	vf	20.00
#1	vf	20.00	17	vf-nm	20.00
2	vf	20.00	18	vf	20.00
2	nm	22.00	18	vf	18.00
3	vg+	14.00	<u>Tales From The Crypt</u>		
3	nm	16.00	#20	vf-nm	100.00
4	vf+	15.00	21	g- vg tp	30.00
4	vf+	15.00	20	fn	80.00
5	vf slt roll	15.00	20	vf-nm	100.00
6	fn	15.00	21	fn	40.00
7	fn	15.00	21	vf+	50.00
<u>Psychoanalysis</u>			22	vf+	30.00
#1	vf-nm	8.00	22	vf+	30.00
1	vf-nm	8.00	23	fn	27.50
4	vf	8.00	23	fn	27.50
			24	fn	25.00
			25	fn	27.50
			25	fn	27.00
			26	nm	30.00

<u>Tales From The Crypt (continued)</u>			<u>Tales of Terror</u>		
#26	g	\$ 20.00	Second annual	scarce	\$400.00
27	fn	30.00	Third annual	scarce	275.00
28	g	15.00	<u>Tiny Tot Comics</u>		
28	vf+	30.00	#1	vf-nm	60.00
29	g+	20.00	1	fn very scarce	30.00
29	vf+	30.00	2	vf+	15.00
29	vf sm pc o/of cvr	25.00	2	vf-nm	20.00
30	vf- slt sp roll	27.50	3	vf	15.00
30	fn	25.00	3	vf-nm	20.00
31	nm	45.00	4	vg-fn	20.00
31	g-vg Williamson	25.00	5	vg+	20.00
32	vf	20.00	6	fn	20.00
32	nm	25.00	7	vg	15.00
32	cvr wm o/w fine	15.00	8	vg	15.00
33	vf+	20.00	9	vf	20.00
33	nm	25.00	10	vf+	20.00
34	vf+	20.00	<u>Two Fisted Annual</u>		
34	vf+	20.00	#1	vf	200.00
34	vf-nm	20.00	2	vf-nm	200.00
35	vf+	20.00	<u>Two Fisted Tales</u>		
35	vf+	20.00	#18	g sp wr	60.00
36	vg+	15.00	20	g+ sp wr	30.00
36	nm	22.00	21	g tp sp name on cvr	20.00
36	nm	22.00	22	g tp on sp	20.00
37	vf-nm	22.00	24	vg w tp on spine	15.00
37	vf-nm	22.00	25	vf-nm	30.00
37	g	12.00	26	vg tp tr in cvr	15.00
38	vf-nm	20.00	27	vf	25.00
38	vf-nm	20.00	28	g	15.00
38	nm	22.00	29	vg w tp + ex. staples	12.00
38	vf+	20.00	30	nm	25.00
39	nm	22.00	31	vf+	25.00
39	nm	22.00	32	vf+	25.00
39	vf-nm	20.00	33	g tp on sp extra stples	15.00
40	vf	20.00	34	vfn	22.00
40	vg+	15.00	35	fn	22.00
40	vf	20.00	36	fn	22.00
41	vf-nm	20.00	37	vf+	25.00
41	vf+	20.00	38	vf	25.00
42	g	15.00	39	vf+	25.00
43	g-vg	15.00	40	vg-fn tr in sp	15.00
43	vf+	20.00	41	fn	22.00
43	vf+	20.00	<u>Valor</u>		
44	vf+	20.00	#1	vf+	25.00
44	vg	14.00	2	vf+	15.00
44	fn	18.00	3	vf+	15.00
44	vf+	20.00	4	vf+	15.00
45	vf+	20.00	5	vf+	15.00
45	nm	20.00			
45	nm	20.00			
46	vg+	14.00			
46	vg	14.00			

<u>The Vault of Horror</u>			<u>The Vault of Horror (continued)</u>		
#12	nm	\$200.00	#36	fn	\$ 20.00
13	vf-nm	100.00	37	fn	20.00
14	fn w slt roll	60.00	37	fn	20.00
14	g	35.00	37	fn	20.00
15	vf	50.00	38	vf+	20.00
15	vg-fn	35.00	38	vf+	20.00
16	sp stapled off cntr, vf	40.00	39	g	10.00
17	vg+ w/tp on sp	25.00	39	fn	20.00
18	vf+	40.00	39	fn	20.00
18	g-vg	20.00	40	fn	20.00
19	vf+	40.00	40	g	12.00
19	vg-fn	30.00	40	fn	20.00
19	g	20.00	<u>War Against Crime</u>		
20	nm	40.00	#1	vg tp on sp	40.00
20	vf+	30.00	2	vf+	40.00
20	g	20.00	3	g sp wr	30.00
21	vf-nm	35.00	4	vf	30.00
21	fn	30.00	5	vg-fn	20.00
21	vg	25.00	6	vf	35.00
21	vg-fn	25.00	7	vf	35.00
22	vg	20.00	8	g	12.00
22	fn	25.00	9	vg tp	20.00
22	vf+	30.00	9	nm	30.00
23	vg	17.50	10	vg sm tp signed Gaines	180.00
23	vg-fn	25.00	11	vg-fn	50.00
24	vf+	30.00	11	vf	65.00
25	vg	20.00	<u>Weird Fantasy</u>		
25	vg-fn	25.00	Bound vol. #11-22, #16 is really #4, #18 is Canadian edition, #19 vg, all others fn+- trimmed and profes. bound w title on back strip		
25	vf	30.00	#13	vf-nm	300.00
26	vg	17.50	14	vf sm binder hole in sp	65.00
26	vf+	25.00	15	fn w binder holes	50.00
27	vg tp	15.00	16	fn mnr sp wr	65.00
27	fn	20.00	17	vf-nm	50.00
27	fn	20.00	6	fn mnr sp wr	40.00
28	nm	25.00	7	fn	40.00
29	nm	25.00	8	vf-nm	50.00
29	g	12.00	9	nm	50.00
29	nm	25.00	10	vf slt sp roll	40.00
30	fn	16.00	10	g+	25.00
30	vg	12.00	11	fn	35.00
31	vg+	15.00	12	vf	35.00
31	vg+	15.00	13	nm+	40.00
31	vg-fn mnr sp wr	20.00	14	fn	60.00
32	g	12.00	15	vf	30.00
32	fn	20.00	15	fn+	40.00
32	vf	22.00	15	vf-nm	35.00
33	fn	20.00	16	fn	30.00
34	fn	20.00			
34	fn w tp on sp	17.50			
35	fn	20.00			
35	vf+	22.00			
36	vg+	12.00			
36	vg+	12.00			

<u>Weird Fantasy (continued)</u>			<u>Weird Science Fantasy</u>		
#17	g	\$ 25.00	#23	vf-nm	\$ 50.00
18	fn	30.00	24	vg-fn	35.00
19	fn edge wr	30.00	25	vf+	50.00
20	vg-fn	30.00	26	vf	35.00
20	fn mnr sp wr	40.00	27	vf+	40.00
21	vf w tp on sp	60.00	28	vg	25.00
22	vg+ sp wr	20.00	28	vf+	40.00
<u>Weird Science</u>			29	vf+	70.00
Bound vol. #10-22, #16 is missing first wraparound and #18 is a Canadian reprint #17, 19 good all others in nice shape professionally bound and trimmed			29	vf+	70.00
			1st Annual	fn+	375.00
			2nd Annual	vf-nm	275.00
			<u>Picto-Fiction</u>		
#12	nm	275.00	<u>Adult Tales of Terror</u>		
12	vf	150.00	#1	nm	15.00
13	nm	150.00	2	nm	12.00
13	fn slt sp roll	60.00	<u>Confessions Illustrated</u>		
14	nm	100.00	#1	vf+	10.00
15	nm	100.00	2	vf+	15.00
15	fn sm binder holes	50.00	<u>Crime Illustrated</u>		
5	vf	50.00	#1	nm	15.00
6	g slt sp	25.00	2	vf-nm 2" sp spl	15.00
6	vg tp	30.00	<u>Shock Illustrated</u>		
7	nm	60.00	#1	nm	10.00
8	mnr edge wr at bt cvr	50.00	1	fn	8.00
9	fn	35.00	2	nm	12.00
10	vf sm tp	35.00	3	rare fn-vf	900.00
11	vf-nm	40.00	<u>We are looking for quality collections of:</u>		
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12	vg+ stmp on cvr	25.00	*pre-code Horror and pre-code D.C.		
13	vf+	40.00	*3-D comics		
14	vg+	25.00	*Esoteric comics and racial comics		
14	vg+	25.00	*Lev Gleason		
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16	nm	45.00	*Ajax, Prize and Realistic		
17	fn	35.00	*Kelley, Barks, Fine, Eisner art		
17	g w tp	20.00	*Nedor, Standard, and Vital		
18	vf	40.00	*MLJ, Fox, Avon, Fiction House, etc.		
18	vg-fn w tp on sp	25.00	\$\$\$ 60,000 to spend \$\$\$		
19	fn+	40.00	-We also have thousands of pulps in stock at our store; pulp search-list available - send us your want lists. We are always interested in buying nice condition pulps.		
19	g Williamson/Frazetta	20.00			
20	vf+	40.00			
20	fn	30.00			
21	vf-nm	50.00			
21	fn	40.00			
21	g-vg	30.00			
22	fn	40.00			
22	g-vg	30.00			

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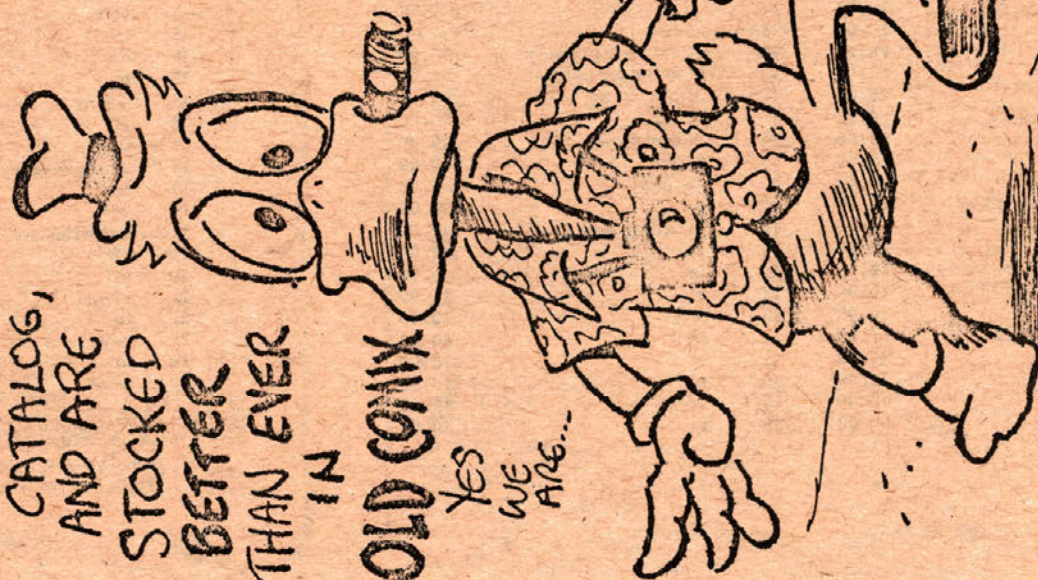
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176 Vg .50	17 Vg .45	61 Gd .50	# 9 Gd 1.00
177 Vg .50	18 Nm .75	63 Gd .50	12 Gd .80
178 Vg .50		64 Gd .50	45 Nm .75
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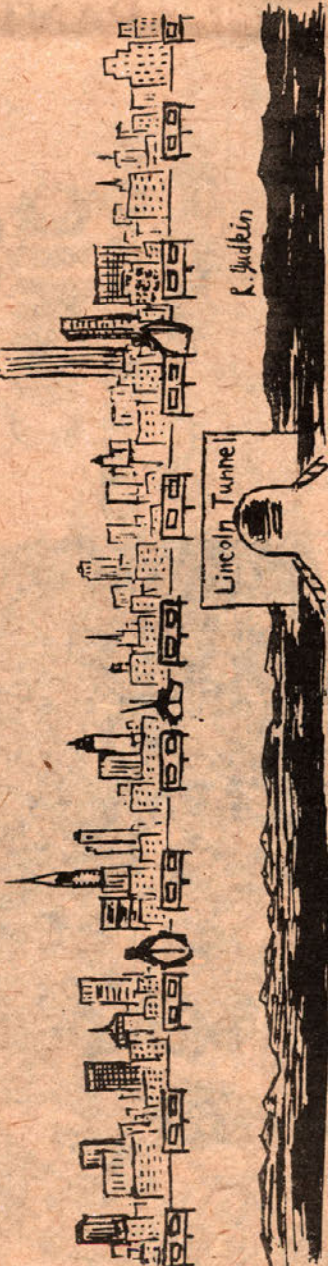
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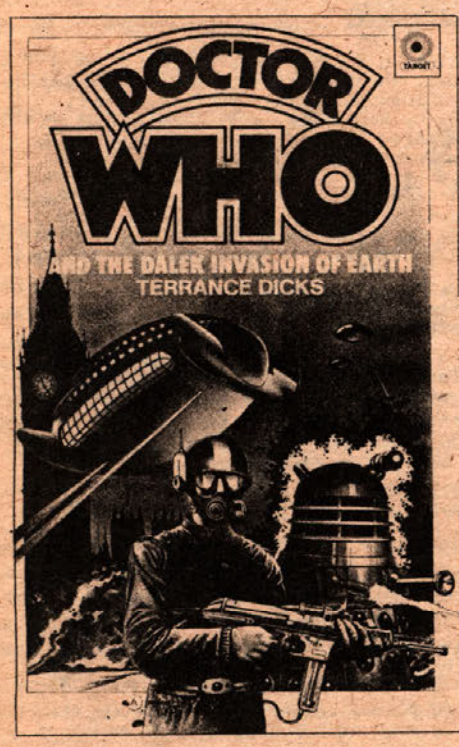
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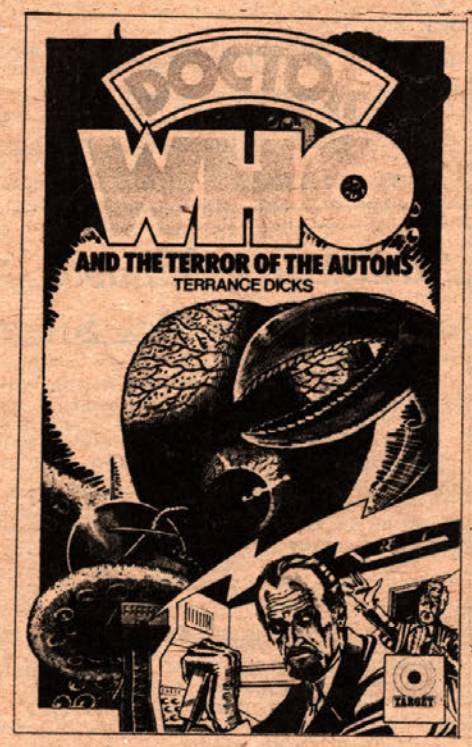
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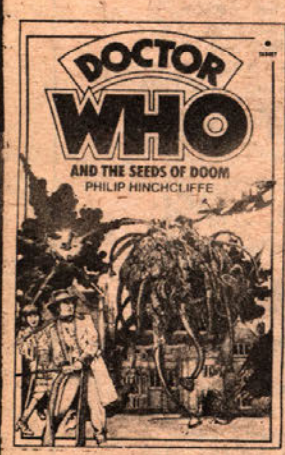
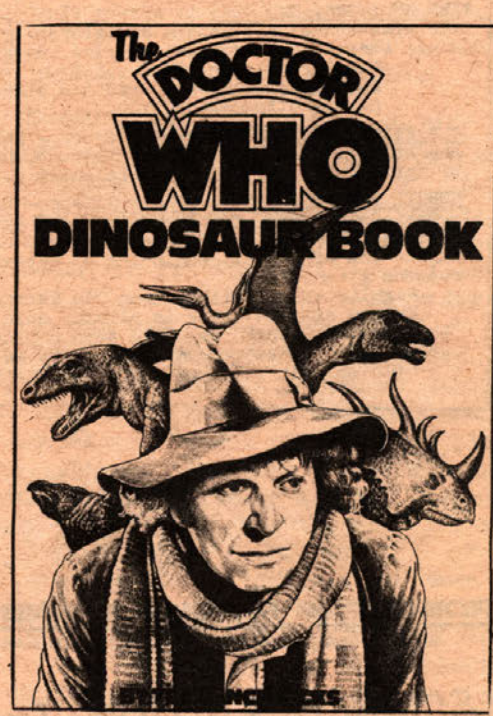


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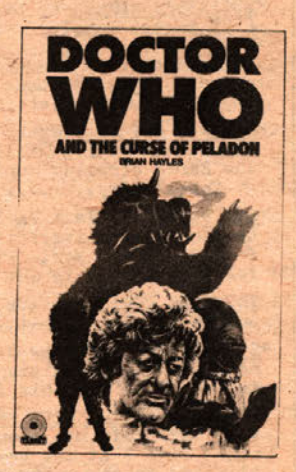
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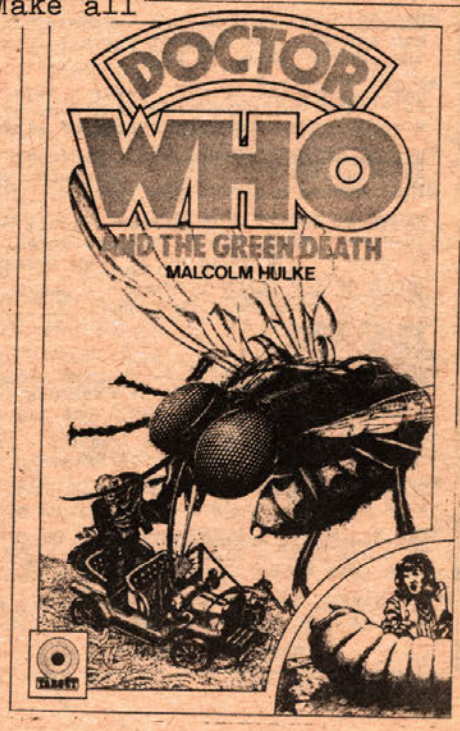
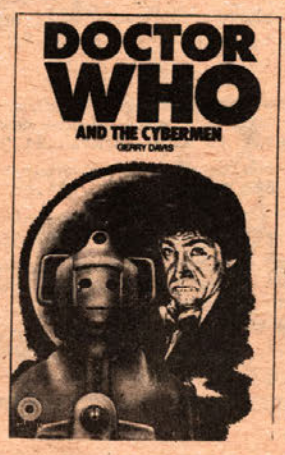
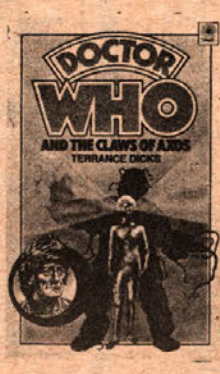
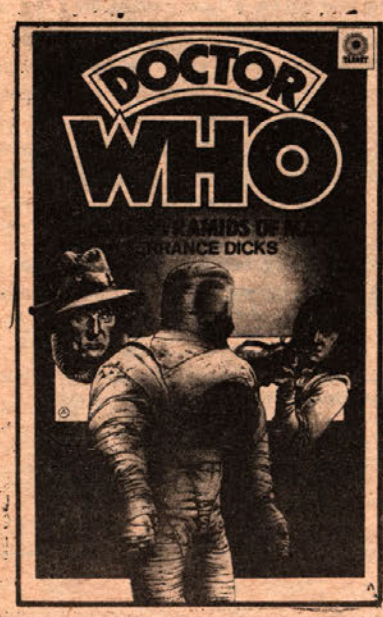
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No new Shadow novel this month. Next one is due in September.

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For some time now I've been driven with a strong urge to help in some way to fill this void. In recent months events have conspired to bring about just such an opportunity. At this time I've made up my mind that, with your help, this project can come about.

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WANTED: Anything to do with Abbott & Costello. Posters, mags, pressbooks, ect. Describa & Price. Will buy or trade comics & posters. WAYNE CALDWELL, Box 11838, RICHARDSON TEXAS 75080.

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All magazines on this list are in very good to mint condition with the majority being in fine to mint EXCEPT for those listed after any title preceded by an asterisk (*) which denotes "Average Used Condition".

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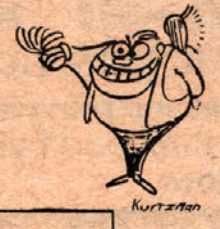
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31

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Wanted: MINT Howard the Duck 1-\$4.50, 2-\$1.50. Silver Surfer 1-\$6.00, 2-\$3.50, 3-\$2.50. Also wanted Beetle Items. Write before sending. For sale Superman v.3. Spiderman-\$2.50 ea. in MINT condition. Bruce Spiegelman 3411 Applewood Drive Midland, Michigan. 48640.

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THE BUYER'S GUIDE FOR COMIC FANDOM

OUR SEVENTH YEAR
as comic fandom's marketplace!

ARROWHEAD COMICS

MICHAEL P. MAXIM

4831 E. Superior St.

Duluth, Minn. 55804

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#268 M	3.00	#9 VG	80.00
#280,285,286,287 M	2.25	#12,13,15 FN	65.00
#282,283,285 VG+	1.00	#16 VG (origin Alfred)	80.00
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#299,302-307 VG	1.00	#18 FN photo copy cover	25.00
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#234,240 G	1.75	#146,147,149 FN	1.75
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#271,276-284 M	2.00	#168-173 FN	1.20
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C.C. Adv. In Science #1 FN	3.75	Comics Review #1 NM	4.50
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#31 M	30.00	#22 M	35.00
#32,33,36,39-42 M	12.00	#21,23-29 M	26.00
#60 VG	3.00	#37 FN	17.00
#62 FN	3.25	#43 FN	15.50
#70 VG	2.00	#43 VG	11.00
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#78,84,90 M	35.00	" " #36 G	28.00
#84 VG	18.00	#37,38,41 VG	14.00
#85 FN	27.00	#39,44 G	9.50
#92,94,95 M	28.00	#43,45-49 VG+	12.00
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#101 FN	15.00	#57,58 FN	10.00
#104-106 M	22.00	#71,73-79 M	10.00
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#183 M	7.00	#89,91 FN	4.00
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#252 FN	2.75	#103 FN	3.50
#267 VG	5.00	#104,106,111 M	5.50
#277 VG	1.75	#113 G	1.75
#283,284,286 VG	1.00	FATMAN #3 M	2.00
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#327,349 VG	.50	#23 FN	40.00
#351,353,356 FN	.75	#29 C	10.00
#353-359,362,376 VG	.50	#49,52 FN	22.00
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V7#2 V8#5 #53 VG	.75	CAPT. VIDEO #2 M	7.50
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#53,55,60 FN	6.00	#56 NM	50.00
#54 VG	4.00	CAPT. FLASH #1 FN	5.00
#63,64 NM	8.00	#4 FN	2.50
#102 VG	2.75	CAPT. & KIDS #16 FN	1.25
#116 VG	1.75	#18 M	2.00
#122 VG	1.00	CONTACT #4 VG	1.00
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#161,181 VG	.50	COMIC CAVALCADE #2 FN	70.00
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#23 NM	11.00	#23 VG	9.50
#31,33,34 M	9.50	#25 FN	23.50
#40 FN	5.75	#27 FN	15.00
#41 NM	7.75	#32 VG	13.40
#49,51 NM	4.75	CRIME DOES NOT PAY #26-30 M	20.00
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#17 FN	7.50	#3-16 M	2.00
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BOUNCER #13 VG	1.75	#36 FN	7.75
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#2 M	4.75	#98 NM	2.00
#2 FN	2.75	#102 FN	1.75
#3-6 M	3.00	#117 VG	4.75
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#5	M	2.25	#3	FN	5.75
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#2	FN	10.00	#2,3	M	.75
#2	VG	7.00	JOHN CARTER 4C #375	VG #488 FN	5.75
#4	FN	4.00	#1	M	4.50
#5,6,7-13	M	3.00	#1	FN	3.00
#6,8,9	FN	2.25	#2,3	M	2.75
#11,14	VG	1.00	#2,3	FN	1.75
#18	M	1.25	JUNGLE #77,91	FN	3.75
#19	FN	1.00	#87	NM	5.00
#21	VG	.35	#88	M	5.75
#23,27	FN	.75	JUMBO #73	M	7.50
#24-27	M	1.00	#93,94	FN	4.50
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#13-20	M	16.75	#10	FN	2.75
#23,31	NM+	25.00	KIL KOMICS #5	VG	25.00
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GASP #1	FN	.50	KING #44,47	VG	10.00
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GREEN LANTERN #14	FN+	39.00	KEEN DETECTIVE FUNNIES #8	VG+	19.50
#14	VG	20.00	V2#5,6	VG+	14.50
#16	G	15.00	KID ETERNITY #14	NM	4.50
#21,23	FN	21.00	KENT BLAKE #12	FN	.75
HAWKMAN Brave & Bold #34	M	15.00	KEN SHANNON #5	FN	1.75
#1	M	6.00	LEADING #1	VG	75.00
#2,3	M	4.00	#5	VG	22.00
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#61	FN	1.00	#97	VG	3.00
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#2	M	48.00	LITTLE JOE 4Color #1	NM	44.00
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HUMAN TORCH #19	M	75.00	#36,38,40,,	FN	3.75
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#37	NM	25.00	#42-47,49,50	FN	3.25
HUBERT 4Color #251	M	1.75	#48	FN	5.50
HULK #3	M	50.00	#41,50	NM	4.75
#4,6	M	30.00	#52-60	FN	2.00
#3	FN	35.00	#54-60	NM	3.00
#6	VG	15.00	#55	VG	1.50
HUMBUG #3	NM	8.00	#61-70	NM	2.25
#6	FN	5.00	#61-70	FN	1.60
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MAD	#81-100 NM	\$1.20	POLICE COMICS	#14 FN	\$74.00	SUPERMAN	#7 FN	\$125.00	SUB-MARINER	#5 FN	\$100.00	33
	#101-140 NM	1.10		#23 M	54.00		#19 FN	40.00		#12,16,19 FN	60.00	
	#147,148,155,158 NM	1.00		#29 M	50.00		#28 VG	21.00		#18 VG	48.00	
	#144,145,155-172 FN+	.90		#29 VG	24.50		#29 T VG	15.00		#25,29,30 VG	25.00	
WORST FROM MAD	#1 VG+	6.00		#37 NM	39.00		#30 M	40.00		#37,41 VG	15.00	
	#2 FN #5,7,8 NM	7.95		#45 NM	19.50		#33 FN+	24.00				
	#9 FN	3.95		#46 VG	12.00		#36 M	30.00	SUPERBOY	#35,37,38 FN	5.00	
MORE TRASH FROM MAD	#1 FN	9.50		#47,49 M	22.00		#39 FN	25.00		#62 VG	2.50	
	#2,3 FN	6.00		#51,53,56-59 M	19.50		#43,54 FN	16.00		#67,71 FN	2.50	
	#7,8,10 FN	3.50		#52,85 NM	14.75		#73,74 FN	10.00		#76-84,86 M	4.00	
	#11 VG	2.25		#62,69,88 M	17.50		#77,78,86 VG	5.50		#78 M	8.00	
MAD POLLIES	#1 FN	7.95		#62,69,70,77,90 FN	11.50		#93 VG	4.00		#81 VG	1.00	
	#2,5 FN	3.75		#63,69,70 VG	7.75		#113 G	2.00		#84,89 FN	1.50	
MAD SPECIAL	#3,8,15 FN	1.05		#65 G	4.00		#128-135,140 VG	2.50		#94 G	.75	
MASTER	#46 VG	15.00		#73 NM	14.50		#133,140,144,146 FN	2.75		#101,118 M	1.00	
	#41 NM	44.50	PLASTIC MAN	#79,85,86 VG	8.00		#145,149,156 VG	2.25		#102,114 FN	.75	
	#55 M	9.75		#2 FN	94.50		#148,155 FN	2.75		#107,114,122,123 VG	.50	
	#80 VG	4.75		#5 FN	50.00		#150,151,158 M	3.00		#125-128 M	.75	
	#86 G	2.90		#7,8 M	47.00		#164,165 G	.90		#150 M	.40	
	#89 FN	5.35		#11 NM	25.00		#170,172,178 VG	1.10	SPARKLE	#9 T VG	.50	
MORE FUN	#96,100 FN	29.25		#12-15,19 M	29.50		#174 FN	1.35				
MENS ADVENTURES	#27 NM	24.50		#23,30 M	24.50		#174,175,177,180 M	2.00	SPARKLER	#24 FN	9.00	
MILITARY	#5 FN+	59.75		#25,28 FN	17.50		#182-185,190,191-199 M	1.25		#33 NM	12.75	
	#22-29 M	35.75		#26 G	5.75		#181,186,188,192 FN	.75		#44 M	17.50	
	#27 NM	34.00		#43,46,47,51 FN	10.00		#187,189 NM	1.00		#61 M	5.00	
	#32 NM	21.75		#44,49 NM	14.75		#190,192 VG	.50		#76 G	#87 VG	1.00
	#24 FN	23.75		#54,64 FN	8.00		#218-224,229-237,254,258 M	.95	TALES OF HORROR	#7 FN	1.50	
	#36 M	23.75		#56,57,58 M	18.00		#219,236,241 FN	.40	TARZAN	#11,17 VG	6.00	
	#45 M	14.75		#61 VG	5.75		#204 G	.25		#16 FN	8.00	
MARVEL MYSTERY	#35,37 FN	79.50	IW	#62,63 NM	11.50	SUPERMAN 3D	#1 VG	19.00		#29,32 VG	3.75	
	#57 FN	57.75	POPULAR	#16 NM	4.00	SUPERMAN COLORING BOOK 1940	FN	BID		#23 FN	5.00	
	#60 M	69.75		#11,18 M	5.75	SUPERMAN COLORING BOOK 1966	FN	BID		#25 T VG	1.00	
MAGIC	#48 VG	2.90		#86 M	10.50	SPIRIT	#1 M	9.50		#37,38,41 VG	2.00	
	#49 M	5.75		#93,100 M	7.50		#2 M	5.00		#39,42,43 G	1.25	
	#65 M	4.50		#106,107-110 M	7.50	IW	#12 M	4.00		#40 NM	4.00	
	#73,87 M	3.50		#116,117,129 M	6.95	STAR (1938)	V2#2,3,4,6 M	13.75		#42 FN	2.75	
	#95 G	.90		#106,110 FN	3.90	STARTLING	#18 FN	48.00		#47 M	4.50	
MARY MARVEL	#6 FN	14.00	PURPLE CLAW IW	#8 VG	1.50	SUPERSNIPE	V3#1 FN	4.50		#48,49,50 VG	2.00	
	#10 FN	9.75	POPPO THE CLOWN	#1 FN	1.50					#48,50 FN	2.75	
			#2,4,9 M	1.00		SPARKLING STARS	#1 M	7.50		#51,52 G	.90	
MYSTIC	#1 NM	64.50	PHANTOM Feature Book	#53 FN	22.50		#2,4 M	3.50		#53,58,59 VG	1.25	
MOON MULLINS	4C#81 M	11.75	PHANTOM Harvey Hits	#36,48 VG	2.90		#6,7,8 VG	1.50		#55-57,59,60 FN	1.75	
MARVEL FAMILY	#2 VG	23.50	PHANTOM	#1 VG #2,3 FN	.75		#20 M	3.50		#72-77,81-85,90,91 M	2.80	
	#3 FN	24.00		#3,4 M	.90	SMASH	#18 FN	95.00		#70,72-77,80,84 FN	1.65	
Mr. MIRACLE	#1 M	4.90		#7,11 VG	.35		#19,21 FN	45.00		#62,65-71,78-82,96 VG	1.10	
MICKY FINN	#9 M	2.50		#8,13 FN	.40		#26 G+	20.00		#68,72 G	.75	
MOTION PICTURE	#108 FN	5.00		#13,14 M	.50		#64 FN	6.00		#64 T FN	.50	
MANDRAKE	4C#752 FN	2.35		#15,17 FN	.25	SUPER MYSTERY	#6 NM	29.00		#101 FN	1.25	
	#1 M	1.75	POWER	#18 M	.90	SMILIN JACK	4C#4 M	49.00		#104,116-129 VG	1.00	
	#2-4 M	1.00		#19,20 M	.75		4C314 FN	31.50		#120 G #130,131 FN	.30	
Mr. MYSTERY	#8 FN	1.00	PUNCH	#20,21 FN	.50	STEVE CANYON	#1 NM	27.50		#127 M	1.00	
MADHOUSE	#3 G	.75		#2,3 FN	2.35		#2-5 NM	15.00	TARZAN ANNUAL	#2 FN	4.00	
Mr. D.A.	#14 NM	2.35	PEP	#3 M	3.90		4C#519 G	1.65		#3,5 FN	3.50	
NATIONAL	#18 FN	35.00	PRIZE	#43 G	3.90	STAR SPANGLED	#13,14,17 G	25.00		#3 VG	2.75	
	#27 VG	22.00		#52 FN	2.90		#19,20 VG	30.00	T.LORD JUNG.	#1 NM	2.00	
	#45 VG	4.75		#55,56 VG	1.75		#32,34,37 M	20.00	TARZAN, Jungle Tales of	#1 M	9.50	
	#48 NM	8.00	PLANET OF THE APES	#1,2,3 M	1.50		#35 FN	15.00		#2 M	4.00	
	#65 G	1.75	RED DRAGON	#6 M	17.75		#35 FN	15.00	TARZAN - ENGLISH B&W reprints of Foster and Hogarth daily and some Sunday strips. Printed in the 1950's. Write if interested.	#3,4 M	2.75	
NYOKA	#11 NM	8.75	RANGERS	#12 NM	17.75		#40,42 FN+	15.00	T-MAN	#11 M	1.75	
English	#17 CDC G	1.00		#20 M	13.50		#51 M	15.00		#38 FN+	1.00	
	#64 M	1.75	RUDOLPH CHRISTMAS 1956	G	2.00		#71 FN	6.00	TREASURE	#10 S&K FN+	4.75	
NUKLA	#1-5 M	.90	REAL CLUE CRIME STORIES	V5#11 G	.90		#117 NM	4.00	TUROC	#19 FN+	2.75	
OPERATION PERIL	#2 FN	1.30					#123,129 FN	3.00		#21 FN+	2.00	
OKAY COMICS	#1 FN	14.50	ROBIN HOOD	#6,7 VG	1.00		#128 M	4.00		#32,36 FN	1.25	
POLICE COMICS	#2 NM	299.00	SAM HILL	#1,2 M	2.00	SMILIN JACK Black & White	#14 FN	28.50	TRUE SPORT	V3#3 M	.50	
	#3 NM	249.00	SANTA CLAUSE FUNNIES	4C#666 FN	1.90	SPARKMAN	#1 NM	19.00	TOMAHAWK	#6,9,10 M	6.50	
	#4,5 NM	185	SENSATION	#31 M	24.50	SCHMOO	#2 VG	2.75		#14,17 VG	2.25	
	#5 M	229.00	SCIENCE (lou Pine)	#1 VG	59.00	SHIELD-WIZARD	#3 M	90.00	TALES OF JUSTICE	#64 FN	2.00	
	#11 NM	324.00	SHADOW	V6#9 VG	5.75	SMOKEY STOVER	4C#229 FN	2.50	THUNDA	#2 NM	17.50	
	#11 FN	274.00	SPACE ADVENTURES	#42 VG	1.00							
TERRY & PIRATES	4C#44 M	\$37.00	WORLD'S FINEST	#12 FN+	\$32.00	CAPT. AMERICA	#121-130 N	\$1.00	FANTASTIC FOUR#25	NM	\$11.00	
	4C#101 M	28.00		#16 FN	25.50		#131-144 M	.76		#21 FN	9.00	
	#3 M	35.00		#30 FN	14.00		#152-183 M	.75		#26-30 M	9.50	
	#3 FN	24.00		#40 NM	14.00		#118 FN	.50		#26-30 NM	9.00	
	#4 NM	24.00		#56 FN	7.00	DEAD OF NIGHT	#11 M	.50		#28 VG	7.00	
	#6 FN	8.00		#75 FN	4.75					#31-40 M	8.00	
	#8 M	11.00		#98 FN	3.00	DR. STRANGE	#1 M	3.00		#31 FN	7.00	
	#9 NM	9.75		#101,104,107 VG	1.25		#2-5 M	2.00		#33,34 NM	7.50	
	#10 VG	5.75		#105 FN	1.50		#6-11 M	1.35		#36,37,40 VG	5.50	
	#11,13 M	8.50		#111,112,116,120 M	2.00	DAREDEVIL	#1 M	70.00		#41-50 M	6.50	
	#12,14,15,16 G	4.00		#112,117,120 G	.75		#3,5 M	8.00		#41,45 NM	5.75	
	#14 VG	2.75		#113,126 FN	1.25		#8,10 NM	3.50		#42,44,45 FN	4.75	
	#16 FN	5.75		#128 M	1.50		#7 FN	2.75		#42 VG	3.25	
	#26,27 FN	3.00		#141 FN	1.00		#10-15 M	4.00		#51-60 M	4.75	
	#26 VG	1.75		#141 G	.45		#16 20 M	2.25		#53,56 G	1.75	
TARGET	V4#1 FN	2.00		#143 VG	.75		#15 NM	3.00		#54 VG	2.25	
	V8#10 VG	.75		#153 M	1.00		#22-30 M	1.50		#61-70 M	4.00	
THRILLING	#37,43 VG	3.00		#156 FN	.50		#23,32 FN	1.00		#61-65 FN	3.00	
TIP TOP	#12 M	22.00	YOUNG MEN	#25 FN	18.00		#30 VG	.50		#67 VG	2.00	
	#89 M	7.00		#27 M	30.00		#31-49 M	.75		#79,89,101-110 M	2.50	
	#105,110,113 M	4.00		#28 FN	16.00		#34 NM	.60		#113,114,117-130 M	1.50	
	#164,174,181,220 VG	.75	YOUNG ALLIES	#4,5 VG	50.00		#42,43,52 VG	.35		#114 FN	.70	
	#179-181,184 M	2.50		#7,10 FN	35.00		#48,53,58 FN	.50		#132-147 M	.75	
	#180,183 FN	1.50		#18 T VG	10.00		#53 M	1.50	FANTASTIC FOUR ANNUAL	#1 M	20.00	
				#13 M	40.00		#54-70 M	.60		#1 FN	15.00	
TINY TIM Large Feature Comic	#4 NM	30.00	YOUNG KING COLE	#1 NM	3.00		#71-115 M	.50		#2 VG	6.00	
TILLIE TOILER	4C#55 M	8.50					#88,72 FN	.40		#2 G	3.50	
	4C#150 M	4.25	YAK YAK	4C#1186 FN	2.75		#94,97,122,124,125 VG	.25		#3 M	8.00	
TOMB OF TERROR	#13 FN	2.00	YANKEES	#1 VG	2.00	DAREDEVIL ANNUAL	#1 M	2.00		#3 FN	5.00	
TRUMP	#2 FN	10.00				DOC SAVAGE	#4-8 M	1.50	FANTASTIC FOUR GIANT SIZE	#6 VG	.50	
TOPPER	#1 VG	3.75				FRANKENSTEIN	#3-6 M	1.25	HUMAN TORCH	#3 FN #6 M	.75	
TOM CORBET	#6 M	3.50	MARVELS			FANTASY MASTERPIECES	#1 M	3.00	IRON MAN	#1 M	12.00	
UNDERSEA AGENTS	#1 M	1.00	AVENGERS	#4,5 M	\$24.00		#2-11 M	1.50		#1 FN	7.00	
	#2 M	.65		#6-9 M	14.00		#1 VG	1.25		#2-4 M	3.75	
UNITED COMICS	#26 VG	.75		#9 FN	10.00		#2-5,7 FN	1.75		#2-5 VG	2.75	
U.S.PARATROOPERS	#4 VG	.75		#10-15 M	11.00		#3,4,10 VG	.75		#3,5 FN	3.25	
UNCLE SAM	#8 FN	15.00		#14 NM	9.50	FANTASTIC FOUR	#2 M	300.00		#4 G	1.25	
WASH TUBS	4C#28 M	28.50		#16-20 M	5.50		#2 VG	175.00		#6,7 VG	1.50	
WAMBI	#2 VG	7.00		#21-29 M	2.00		#2 G	1.00		#8,9,11,12,15 FN	1.75	
WINGS	#57 NM	5.50		#44,50,59 M	1.50		#2 FN	250.00		10-15 M	2.25	
	#115,119 NM	2.75		#62,73,75,76,83 FN	.90		#3 FN	190.00		#13,14 NM	2.00	
WHIZ	#16 C	45.00	AVENGERS ANNUAL	#2,4 NM	2.50		#4 NM	25.00		#16,18,25-28 FN	1.00	
	#25 T VG	75.00	GIANT SIZE AVENGERS	#2 M	2.00		#4 FN	170.00		#19 NM	1.25	
	#26 FN	50.00	ASTONISHING TALES	#1 M	2.00		#5 FN	150.00		#19,25,30-35 M	1.50	
	#50 M	25.00		#2-5 M	1.00		#6 M	150.00		#28 VG	.85	
	#53 FN	15.00	AMAZING ADVENTURES	#1 M	3.00		#7 FN	125.00		#30 G	.65	
	#60 M	20.00		#6,9-28 M	.75		#8 VG	100.00		#41 M	1.25	
	#62 FN	10.00		#2-4,8 M	2.00		#8 FN	100.00		#42,45 G	.50	

AMAZING ADVENTURES	1.00	KAZAR	1.00	AQUAMAN	8.00	SECRET SOCIETY OF SUPERVILLAINS	1.85
1-3,7,8,9	1.00	2-5	.75	1-3	3.50	1-2	.40
10-12,13,14	.75	6-up	.40	4-10	2.25	2-up	.40
15-17	.50			11-20	1.25		
24-up	.35	KULL	5.00	21-30	1.00	SHADOW	1.25
ASTONISHING TALES		1	5.00	31-up	.40	1	.75
1	1.75	2-3	2.50	48,50,52	1.75	2-5	.40
2-6,10,12,25	1.25	4-5	2.00	BATMAN	.75	6-up	.40
7-9	.40	6-9	1.00	201-228	.40	SHOWCASE	.40
AVENGERS		10-15	.35	230-up		85-up	
21-30	2.00	16-up	.75				
31-40	1.75			BEOWULF	1.00	SHERLOCK HOLMES	1.00
41-50	1.25	MANTHING	5.00	1	.50	2-up	.50
101-125	.50	1	2.50	2-up			
126-up	.40	2-5	1.25	BRAVE AND BOLD	.45	STALKER	1.00
ANNUALS 1	4.00	6-10	.75	1		2-up	.50
2-3	1.75	11-16	.40	CHALLENGERS OF THE UNICORN	.50	SUPERGIRL	.75
4-6	.75	16-up	1.25	41-up	.40	1	.40
GIANTS 1	1.25	ANNUAL 1	.75	CLAN	1.00	SUPERBOY	.35
2-up	1.00	MARVEL CHILLERS	.75	1	.50	200-up	
CAPTAIN AMERICA		2-up	.35	2-up		SUPERMAN	.65
100	3.00	MARVEL PREMIER	2.50	1	.85	201-230	.40
101-110	1.75	1	1.50	DOCK PATROL	.40	SUPERMAN'S FAMILY	1.00
111-121	1.00	2-5,15	1.00	1	.65	165-up	.65
122-140	.65	6-14	1.00	DEMON	3.00	SHARP THING	5.00
141-175	.50	16-up	.45	1	1.00	2	3.00
176-195	.35	MARVEL PRESENTS	1.00	2-5	.50	3-5	2.00
196-up	.35	1,2	1.00	6-up	.40	6-10	1.50
ANNUAL 1	1.75	3-up	.40	DETECTIVE	.65	11-20	1.00
2	1.25	MARVEL SPOTLIGHT	1.25	321-390	.40	21-up	.45
3	1.00	1	1.00	D.C. SPECIAL	3.50	SWORD AND SORcery	1.00
GIANT 1	.75	2-up	.40	1	.65	2-up	.50
CAPTAIN MARVEL		MARVEL TNC IN CNA	2.25	2-5	.40	TARZAN	.75
1	3.00	7-15	.75	6-up	.50	207	.50
2-5	1.50	16-up	.40	D.C. SUPERSTARS	.85	208,209	.35
6-10	1.25	NOVA	2.00	2-up	.50	210-up	
11-20	1.00	2-up	.50	FLASH	.45	TEEN TITANS	.45
21-30	.75	CIBOLA	1.00	216-up		2-up	
31-40	.50	2-up	.50	FREEDOM FIGHTERS	.85	TCR	1.00
41-50	.35	2-up	.50	2-up	.40	2-up	.50
CHAMPIONS	1.00	EPICUREAN	5.00	FIRST ISSUE SPECIAL	1.00	MARLON	1.00
2-up	.40	25-30	2.00	1	.50	2-up	.45
CONAN		31-40	2.00	2-up			
1	35.00	41-50	2.50	FOREVER PEOPLE	4.00	WEIRD WAR	.85
2	18.00	51-60	2.00	1	2.75	2-up	.40
3	30.00	61-60	1.50	2-5	1.75		
12-14	9.00	101-102	1.00	6-8	1.25	WEIRD WESTERN	.35
15	5.00	103-120	.75	9-11	.50	24-up	
16-21	4.00	123-up	.50	12-up			
22-30	2.00	SHULL	1.00	GREEN LANTERN	.40	WEIRD WORLDS	1.00
31-40	1.00	2-up	.50	90-up	.40	2-up	.40
41-55	.75	2-up	.50	HAWK AND DOVE	1.25	WORLDS FINEST	.85
56-up	.75	SILVER SURFER	15.00	1	1.00	151-201	.85
GIANT SIZE 1	1.75	2-4	8.00	2-6	.85	202-211,223,226	.85
2	1.00	3-5	5.00	1	.40	201-up	.40
CHEAT KELLY		6,7	4.00	2-up	.85	WONDER WOMAN	.40
1	.75	SON-OF-SATAN	.75	JIMMY OLSEN	.65	BLACK PANTHER	1.00
2-up	.40	1	.40	91-132	2.50	2-up	.50
CREATURES ON THE LOOSE		2-up	.75	133	1.25	HOWARD THE DUCK	1.50
11-15,17-21	.40	SUPERHEROS GIANT SIZE	.75	134-141	.85	6-10	1.00
22-30	1.25	1	.75	142-150	.40	11-up	.50
31-40	1.00	SUPERSTARS GIANT SIZE	.75	151-up	.40		
41-50	.35	1	.75	JOKER	.40	JOHN CARTER	1.00
DAREDEVIL		SUBMARINER	4.00	2-up	.40	2-up	.50
11-20	2.25	1	2.25	JUSTICE LEAGUE	.40	2-up	.50
21-40,50-52	1.75	2-5	1.25	73-up	.40	2-up	.50
41-60	1.25	6-12	.85	JUSTICE INC.	1.00	BLACK LIGHTING	1.00
61-100	.75	13-30,55,56	.40	1	.45	1	.40
101-up	.40	31-up	1.50	2-up	.45	WELCOME BACK KOTTER	.75
ANNUALS 1	2.00	ANNUALS 1	1.00	KUNG FU FIGHTER	.75	1	.75
2-3	.75	2-up	.40	1	.35	2-up	.35
DEFENDERS		TALES TO ASTONISH	1.25	KAMANDI	2.25	GODZILLA,TARZAN, HUMAN FLY	1.00
1	3.50	61-75,100	.75	1	1.75	2-up	.50
2-5	2.25	76-101	.75	2-5	1.25	MARVEL WESTERNS & WAR COMICS	10 for 2.00 postage paid
6-10	2.00	TOMB OF DRACULA	4.00	6-10	1.00	MARVEL SUPERHERO COMICS	10 for 2.50 postage
11-20	1.50	1	2.50	11-20	.50	all are in good or better cond.	
21-30	1.00	2-up	.40	21-up	.50	GOLD KEY AND D.C. TARZAN	10 for 2.50 postage paid
41-50	.40	31-up	.40	KORAK	.35	all in good or better	
ETERNALS	1.00	THOR (Journey Into Mystery)	2.25	51-up	1.00	D.C. WAR COMICS	10 for 2.00 postage paid
2-up	.50	121-130	1.75	KONG	.40	10 for 2.00 postage paid	
FRANKENSTEIN	1.25	131-150	1.75	1	.85	LEGION OF SUPERHEROS	10 for 2.00 postage paid
1	.75	179,180,181	1.25	2-up	.45	1	.85
2-7	.35	182-200	.75	KARATE KID	.85	LOIS LANE	.35
7-up	.35	201-up	.40	1	.40	101-up	.35
FANTASTIC FOUR		TOWER OF SHADOWS	1.25	KORBA	.85	MANTBAT	.85
51-61	2.75	1	1.25	1	.35	2-up	.35
62-70	1.75	2-up	.75	2-up	.40	HISTER MIRACLE	4.00
71-80	1.25	VILLAIN TEAM UP	.75	1	.40	1	2.75
81-100	.75	1	.45	2-up	.40	2-5	1.75
101-125	.65	GIANT 1	.75	LEGION OF SUPERHEROS	.85	6-10	1.25
126-up	.40	2-up	.50	1	.45	11-15	.75
GHOST RIDER	1.00	WOLRDS UNKNOWN	.85	2-up	.45	16-18	.75
1	.75	1	.40	1	.40	19-up	.40
2-5	.40	WEREWOLF BY NIGHT	1.25	2-up	.40	NEW GODS	4.00
GIANT SIZE CHILLERS		1	.75	1	.85	1	3.00
1,2	.75	2-5,15,16	.75	2-up	.35	2	2.25
GIANT SIZE CREATURES		5-up	.40	1	.40	3-9	1.50
1	.75	GIANTS 1	1.25	2-up	.40	10-11	.40
HERO FOR HIRE	2.00	2-up	.75	1	.40	12-up	.40
1	1.00	X-MEN	3.00	1	.85	1	.85
2-10	.60	3-6	2.50	2-up	.40	2-up	.40
11-16	.40	7-15	1.75	1	.40	1	.40
17-up	.40	16-30	1.50	2-up	.40	2-up	.40
HULK	3.00	31-48	1.75	1	.40	1	.40
102	2.25	49-65	.75	2-up	.40	2-up	.40
103-110	1.75	66-93	.75	1	.40	1	.40
111-125	1.25	94	.75	2-up	.40	2-up	.40
126-150	.75	95-up	1.75	1	.40	1	.40
51-175,195	.40	ANNUALS 1	1.00	2-up	.40	2-up	.40
76-up	.40	2-up	.75	1	.40	1	.40
GIANTS 1	2.50	GIANTS 1	1.00	2-up	.40	2-up	.40
2-up	1.50	2-up	.75	1	.40	1	.40
3	.75	2-up	.75	2-up	.40	2-up	.40
INHUMANS	1.00	ACTION	2.00	1	.40	1	.40
2-up	.50	294-300,356-359,361-364,366,367,370,378,377-379,398,400,402-405,451-400,401-up	.60	2-up	.40	2-up	.40
INVADERS	1.00	ADVENTURE	.75	1	.40	1	.40
1	.50	290-383	.35	2-up	.40	2-up	.40
2-up	.75	384-up	.35	1	.40	1	.40
IRON FIST	1.00	ALL STAR	.75	2-up	.40	2-up	.40
1	.50	58	.40	1	.40	1	.40
2-up	.75	2-up	.40	2-up	.40	2-up	.40
IRONMAN	4.00	ANTHRO	.85	1	.40	1	.40
1	2.25	1	.50	2-up	.40	2-up	.40
2-5	2.25	2-6	.50	1	.40	1	.40
6-12	1.75			2-up	.40	2-up	.40
13-30	1.25			1	.40	1	.40
31-56	.75			2-up	.40	2-up	.40
57-up	.40			1	.40	1	.40
ANNUALS 1	2.00			2-up	.40	2-up	.40
2-up	.75			1	.40	1	.40

STEVE CONNER
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A Special T.B.G. Report

1977

CHICAGO COMICON

by Murray Bishoff

CHICAGO-CON 1977

Many of us in Illinois have long felt we should have a good convention here. Until the last two years we have had very little luck. Joe Sarno, Larry Charet, and Bob Weinberg took up the challenge last year and created one of the best conventions of the summer. Mike Gold, a Chicago native himself, encouraged me for months to go to the convention this year, and though I have not gone to any other shows this Summer, I went. I loved it. LET IT BE KNOWN Chicago has a great convention. Three thousand people came, the guest list was quite stimulating, the dealers did pretty well, and we had fun!

They held the convention this year at the Pick-Congress Hotel on South Michigan Boulevard. This is an old hotel, but it had better facilities than I recalled. The dealers' room was pretty large, the Gold Room- which held the panels- was quite large and adequate, and several smaller rooms on this same floor served the movies, artists, and auction display very well. Unlike the Playboy Club used last year, the Pick-Congress was easily within walking distance of all major mass transport. Rain pestered convention-goers, but with a little effort things worked out.

The first indicator of a convention's success lies in the dealers' room. All the tables were sold, and some late comers had to be squeezed in the balcony. I saw big dealers from all over the country, old friends like David Belmont, Phil Seuling, David Alexander, Russ Cochran, and Tony Disposito. Dealers had a selection of everything, too. I did see fewer Golden Age comics, fewer pulps, and more Marvels and recent DC comics than I recall in past conventions. One sale deserves note. The first day Bob Crestohl announced a fine copy of Marvel Mystery #1 had just sold for \$7500. (Oh, where will it all stop?) The press services and the local papers once informed still didn't know what to do with the story. Sales looked brisk, and prices seemed at or much below the Price Guide. I saw fewer dealers shooting way over the Guide than in the past. There may have been less big money turned over for single books, and the dealers with a large variety of material again seemed to do the best business. The folks I spoke to thought overall they did well, certainly as well as any other convention this season. The staff put a lot of work into publicity which paid off for everyone. Local newspapers and a TV station sent in reporters on Friday, which always helps. Chicago the City treated the convention well.

The convention ran for three days; a Friday through Sunday. I arrived after noon on Friday and discovered I had already missed Chester Gould. I spoke to a number of people who saw and spent a good amount of time with him, and they said he looked very good for a man in his seventies. His mind too was very sharp and very clear. He was not fully prepared for a big con and a large crowd, though. He tired quickly and had some difficulty because he is hard of hearing in both ears. Nonetheless he signed autographs and spoke with the fans for a couple hours. It was good for him to see the fans still love him.



CHESTER GOULD and fans.



STAN LEE gets JENETTE KAHN's telephone number!

The panels proved to be a delight. The schedule included only seven panels, running a comfortable uncrammed two hours each, which enabled you to move unrushed between events. Long panels allowed many people to come in, stay awhile, get the gist of the proceedings, and move on without feeling they had missed much. I took a lot of notes which I'll share with you.

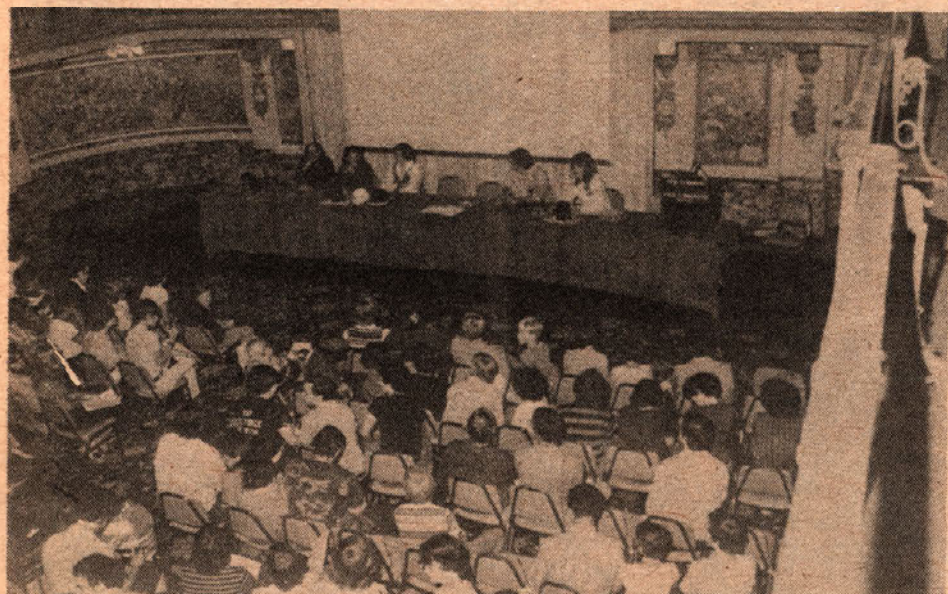
The writers' panel led off the indepth look at comics. Mike Gold moderated this and all the other panels with excellent style and direction. I took particular interest in what was said to fan writers who want to break into the field. For example, DO NOT send manuscripts to the comics companies. The companies cannot use scripts sent in by fans. Too often someone will threaten to sue the companies because someone at the office came up with the same brilliant idea the fan had in his submitted script, for which he was not paid. Consequently all scripts submitted with a return envelope are automatically returned. The rest are thrown in a pile and maybe looked at by someone who has nothing else to do. If you are serious about your writing, send a letter of inquiry to the companies, ASK what they are looking for, ASK for the script format, ASK what books are open, REQUEST a sample script. If you are in New York, call and make an appointment for an interview. The companies must deal with people in this somewhat restrained way or they would never get anything done. If you feel you must send in a manuscript, Marty Pasko said PLEASE write for a book still in print. Many people write in, saying "Gee, I really liked the Sea Devils (for example). If you ever bring them back, here's a great script for them." That kind of useless exercise happens all the time. PLEASE give the companies a break and follow this procedure if you're serious about writing.

Comics writers are versatile people. Len Wein and Marv Wolfman have plans to jointly write a Spider-man novel. Marty Pasko has embarked on a low budget science fiction comedy film project in New York, and writing it will occupy enough of his time that he will not be able to write the upcoming JLA comic strip. On the writers' panel Don Glut and Len Wein noted that outside of comics they would like to write film- big budget movies where imagination can be made real. Only film offers more freedom, which implies the kind of product these men would like to create.

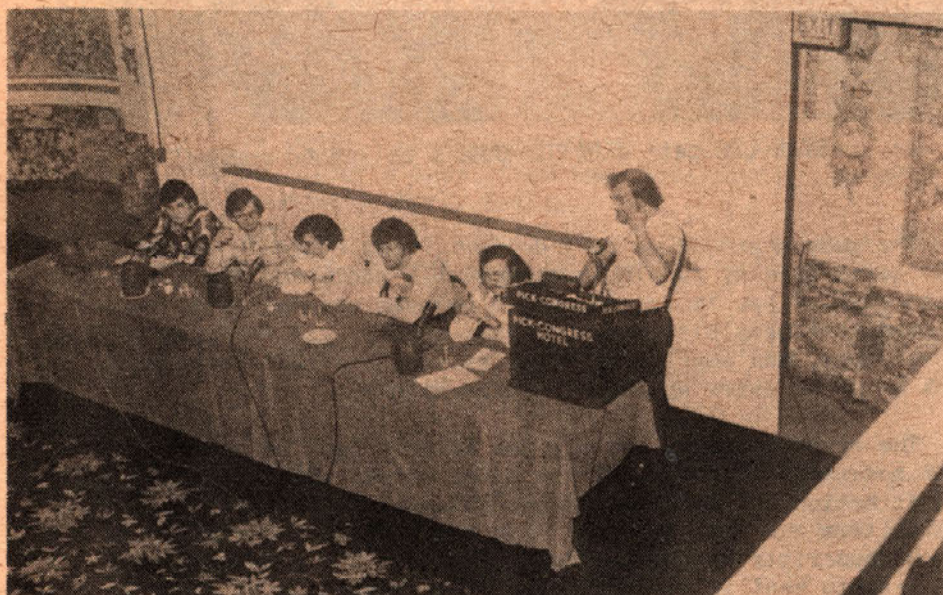
I asked a question about the difference in writing styles between DC and Marvel, and surprisingly enough this panel proclaimed there is no real difference. Len Wein and Paul Levitz

36 both said the way you write depends more on your editor and artist than on your company. Neither company stresses description or characterization particularly. In fact Len Wein said a writer will produce a more elaborate script more when he trusts his artist less, when he feels the artist must have the material written down to understand it. Mr. Wein also said there is no such thing as a Marvel formula. He has never seen any such documented pattern, nor has he directed anyone to write inside a set structure. If you perceive a Marvel formula, write to Mr. Wein at Marvel and describe it to him. This has bothered him for years.

The writers also had an interesting discussion on the problems of continuity. Len Wein mentioned as author of Spider-man, he never wanted a companion magazine like the Spectacular Spider-man because keeping the continuity straight would be impossible. Archie Goodwin tried it the first few issues then gave up, emphasizing solely what went on in his book. Two writers offered solutions. Marty Pasko said you can either keep the continuity straight with endless footnotes or you can develop a number of subplots and guard them jealously. Paul Levitz said in two of his books, All-Star and the Legion, he has for all practical purposes created his own world, and their uniqueness will keep other writers from invading them. Mike Gold noted that DC has an advantage over Marvel with continuity because DC has Nelson Bridwell "who remembers almost everything that ever happened in any comic." What else does a company need?



ABOVE: The STAR WARS panel.



MIDDLE PHOTO ABOVE: The writers panel, featuring Marty Pasko, Paul Kupperberg, Paul Levitz, Len Wein, Don Glut. Standing is Mike Gold.

BOTTOM PHOTO ABOVE: The artists panel, featuring Al Milgrom, Neal Adams, Tim Conrad, Mike Grell, Mike Nasser, Howie Chaykin. Standing again is Mike Gold, moderator.

The artists' panel proved to be the strangest event of the convention. It included (now editor) Al Milgrom, Neal Adams, Tim Conrad, Mike Grell, Mike Nasser, and Howie Chaykin. They began talking about Heavy Metal. They all liked it because of the artistic freedom it offers. Mr. Chaykin mentioned he has illustrated Samuel Delany's novel Empire, and Heavy Metal is currently serializing that rendition. Mr. Chaykin said he also has plans to do a graphic novel with Michael Moorcock. Because Heavy Metal gives the artists the chance to copyright their own work instead of selling it outright, and because it offers an economic alternative to cheap, short comic books, the artists saw it as the way of the future.

Then the artists launched into a discussion of artistic freedom. Neal Adams said in his opinion Marvel is not doing anything really interesting now. He would like to be in on the plush "color Conan" project he once heard discussed, but he has not heard anything else about it, so he'll stay away. Mr. Adams described his just completed Superman vs. Muhammad Ali book as a "cross between a really good Superman book and Star Wars." This we'll have to see. Talk shifted to restrictions made by the Comics Code. Mike Grell said the limitations on blood-and-guts for the Warlord are not made by the Code, but by the office, by Sol Harrison. Neal Adams noted he had no real trouble with the Code while doing the dope issues of Green Lantern-Green Arrow. They left the script unchanged, but they ordered him to alter a picture showing how to tie a rubber hose around your arm to inject heroin. That was reasonable. Mr. Adams said he himself made all the other changes in the original script, with his editor's approval. Al Milgrom said the Code has definitely loosened up, and everyone knows it. In fact, Marvel is so far behind ALL THE TIME that the Code judges simply look at the books, stick on the label, and instead of ordering changes on poor material, they say simply "don't do it again." Some Marvel artists, Mr. Milgrom said, deliberately make their work late so the Code will have no time to change their questionable creations.

Now the panel really started cooking. Moving into the second hour, the artists started criticizing the conditions under which they work. Mr. Chaykin said Marvel is still very much a factory. Only DC wants an artist to finish (ink the pencils) his own work. Al Milgrom said someone like John Buscema may not want to finish his pencils. If you doubled his rate of pay so he could afford to spend the time finishing his work, he may instead choose to pencil twice as much.

Then they turned on colorists. Neal Adams said colorists on the whole are very poor. All the good colorists at Marvel, he claimed, were trained by Marie Severin, an artist herself. The only good coloring at DC is done by the pencilers themselves. The rest are inefficient. Mike Grell said for months he tried to teach one colorist the effects he wanted with extensive coloring notes, explaining things like the Wally Wood face-shading effect. She supposedly dumped the notes in the garbage, calling them unrealistic, and did her own thing. All the artists concurred. Mr. Adams declared the companies should tell the colorist to color as the artist wants. As it is, if an artist colors a book poorly, he is taken off. If a colorist does badly, he or she gets reprimanded and does fifty more books. Al Milgrom said Craig Russel once colored his own book, but did such a complex job the printer charged more. That scared Marvel so much a declaration was issued that artists will no longer color their own books. Mr. Milgrom hastened to point out not all artists know how to best color their work. Jim Starlin once colored a book in basically two colors. He wanted it that way, but it looked awful so it had to be redone. There was an amazing amount of hostility seen here, particularly on the part of Neal Adams, who has over the years adopted some of Muhammad Ali's bluster. Fortunately Joe Orlando came in toward the end and said flatly that these men exaggerated. Colorists DO NOT just dump notes in the trash. He said he did not have trouble with coloring, and that these artists were unnecessarily maligning a very important part of the comics operation. Mr. Adams countered by saying Mr. Orlando, because he is first an artist, had the vision to make the colorist see what he wanted, and as managing editor he has the power to see the product comes out right. The problem, Mr. Adams claimed, goes much deeper, even to basics like getting a colorist to recognize a night scene from a day scene, to read the story, and do what any basic artist would deem necessary to understand the work. It was a pretty wild panel, but a good one for these men to air their gripes.

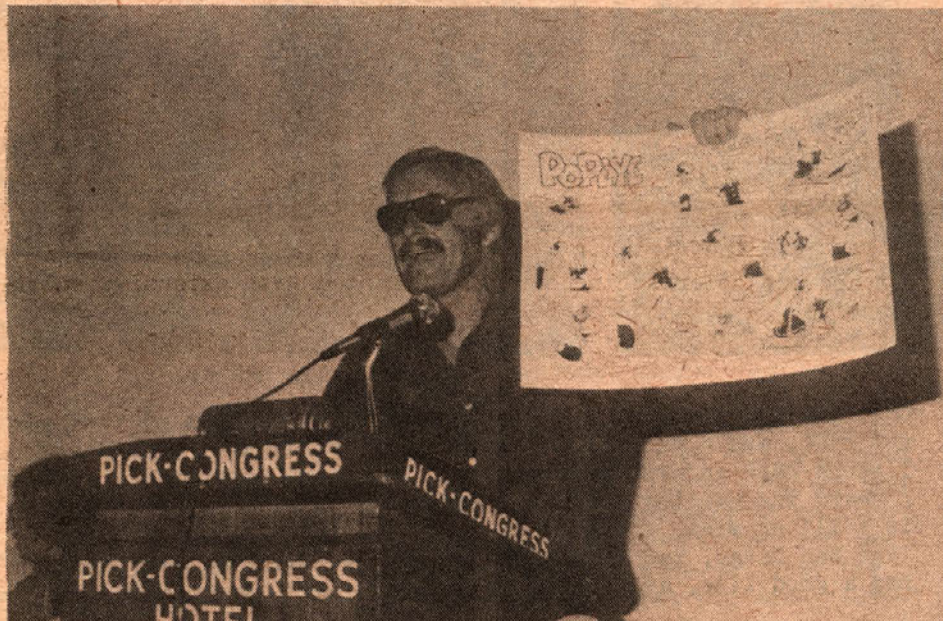
The best attended panel of the convention was the Marvel panel, consisting of Stan Lee, Len Wein, Don Glut, and Chris Claremont. Fans packed into the main hall for this event, and applauded Mr. Lee warmly when he came in. That was nice to see. Mr. Lee was particularly witty, and kept us quite entertained. One fan asked him to comment on Neal Adams's charge that Marvel was bland, and Mr. Lee took up the battle cry "If we are bland, and well we might be, then it's our job to make bland beautiful." Mr. Wein and Mr. Claremont tried to pass it off as a passing phase which afflicts everyone periodically, but Mr. Lee accepted the charge and kept cracking jokes about Marvel's blandness to everyone's delight.

The panelists had no prepared statements, relying on questions from the audience for comment. Their newsworthy responses ran as follows. Klaus Janson has not been doing much drawing lately because he's been busy inking Daredevil and will be inking the Defenders regularly under Ed Hannigan. He is drawing a few fill-in stories which we'll see soon enough. The Silver Surfer book will be in the format of the Origins books, paperbound for around seven dollars. The mention of Joe Sinnott as inker on the

Continued next page-

book drew a hearty round of applause for the audience. Midwest fans like Joe Sinnott. Jack Kirby's current contract runs out at the end of this year, Mr. Lee said, and at that time he and Mr. Kirby will sit down and talk things over. Mr. Lee feels Marvel owed it to Jack Kirby to let him do his own show for awhile, and Mr. Lee does not regret giving Mr. Kirby the opportunity. Editing or a new series of drawing projects may be in Mr. Kirby's future, but that will be decided in due time. The Mr. Machine book may not come off in the meantime, Mr. Lee said, because there's a toy with the same name. Marvel may have to call him Machine Man or Howard the Machine.

We got some good insight on the television projects. Mr. Lee said Marvel does not want full control over these adaptations. Marvel knows how to make good comic books, not good TV, and if changes in the characters are needed, then so be it. I got Stan to elaborate on some of the changes we can expect. The Hulk, for example, got his name muddled. We will see "David Banner", a mistake easily explained because our hero's name is really Robert David Bruce Banner. Remember that; explanations of this caliber don't come along too often. Producer Chuck Fries and writer Ivan Boritz also changed the motivation for his origin. In the film Dr. Banner, a scientist, is married, and gets into a bad car accident. His wife dies because he wasn't strong enough to turn over the car and save her. Distraught, Dr. Banner begins experimenting with ways to gain super-strength through radiation. Something of course goes wrong and he turns into the Hulk. Not bad, but different. The changes in Spider-man are as reported in my last column. Mr. Lee said he had a long talk with the fellow in charge of the Dr. Strange adaptation, and came away feeling that man had a better grasp on the character and on how to convey him than Mr. Lee himself. Dr. Strange, by the way, will not wear his costume on television, simply because it's too hard to make a man in long colored underwear believable on film. Believability goes above all else in this project. Mr. Lee feels Marvel will have several TV series on its hands after this batch of pilots hits the air, and though they are not purely Marvel productions, he feels the "spirit of the Marvel gestalt" is there. After the Spider-man show debuts September 14 on prime time, we may know.



Auctioneer Stan!

I asked the panel if they had any good blackout stories. Chris Claremont said "My wife and I got to know each other much better." It was jokingly said Don Glut, who's from Los Angeles, didn't know anything was wrong. Mr. Lee said he got caught in an elevator, and when he came out he thought "Gee, the whole world could have changed if I'd stayed in there." He also said the rest of the staff got out unscathed, some were caught looting, but that's all.

Unfortunately the large crowd did not stay for the informative DC panel that followed. This panel gave us more clues about what new things DC has for us in upcoming months. Two new projects include a female hero, Ms. Mystic- written by Neal Adams and drawn by Mike Nasser, breakdowns will be ready in another few weeks- and a Gerry Conway creation, Fire Storm, which Al Milgrom will design and draw as soon as he has the time. Mr. Conway has two other new characters in the works, and hopefully all of them will appear in their own books by the beginning of next year.

Marshall Rogers has found he has a tough time doing two books regularly. Consequently, it was revealed, he will only do the next few issues of Mr. Miracle, then concentrate his efforts on Detective, and when he gets way ahead on that title, he will take up other assignments. The October issue of DC Superstars will have another one of those delightful Halloween-with-fandom stories, this one by Marty Pasko. Elliot Maggin has finished his Superman novel, and it will be released next June with the film. Plans for Superman's fortieth birthday currently include building his comic book appearances to nine (count 'em- NINE) regular titles. The Treasury/Tabloid Superman commemorating the event will be drawn by Curt Swan and Dan Adkins, among others.

The panel fielded criticism that Star Hunters is a meager copy of Star Wars. Jenette Kahn, true to form, called it "a sincere book", and felt it can stand on its own credits. Later Paul Levitz commented on the artists' allegations about colorists. He



ABOVE: DC's public relations man, MIKE GOLD, looking a bit like a 1940's SUPERMAN. After the Chicago Con, Mike was married and is now on his honeymoon. CONGRATULATIONS MIKE! BELOW: A slimmer Phil Seuling with BRENDA STARR creator Dave Messick.



said DC has four to five colorists trained by staff editors and Jack Adler, so they are qualified. Berni Wrightson colors his own covers, and they would like to get Mike Kaluta to do the same. Several comments were made concerning the recent criticism of DC's supposedly impotent covers. The panel did not agree with its critics. Ms. Kahn quickly pointed to the recent issue of Superman as an example of a strong heroic cover. She added a cover is meant to make a reader look inside, above all else. Others on the panel felt this type of weak cover picture would not be with DC forever. That goes to show the folks on top hear your complaints. They also hear our suggestions. The audience responded quite enthusiastically to the suggestion of a three issue Showcase revival of Sheldon Mayer's Sugar and Spike. Paul Levitz said Mr. Mayer may have heard our applause all the way back in New York. A willingness to try off-beat projects like this shows how open DC has become.

The winners of the Superman contest have been chosen; a boy and a girl (I think) ages 14 and 15. They were up in Calgary, Alberta in Canada at the time of the convention filming their part in the Superman movie. Just to show you how flexible DC is, Ms. Kahn said after the winners were chosen DC received a very critical fan letter from one of those very winners written before the drawing. Now if you put that in a comic book, no one would believe it.

I asked Ms. Kahn what she has learned about her job and working in comics over this past year-and-a-half. In her delightful soft, strong voice, she said "comics is play" and so is the job. "I can go home sick, read comics all day, and get paid for it." She says she enjoys her work thoroughly, and indeed I think she does.

After these fun discussions the last panel, the publishers' panel, was pure gravy. Stan Lee was again very witty and person-

38 able. Neither he nor Ms. Kahn are very combative ("I miss Carmine Infantino," said Mr. Lee. "How do you fight with a woman?") yet they got a few good jabs in at each other. Mr. Lee said he didn't think there would be another inter-company project like the Superman vs. Spider-man book, saying it's more fun to compete. Ms. Kahn countered "I protest! I think we ought to do another one!" Who knows what will come out of that? Mr. Lee by and large got in the best cracks. At one point he said "Many of the people who work at DC are very talented. We trained most of them." He responded to a question on his opinion about DC's exclusive contracts by saying "We at Marvel don't believe in slavery and bondage. Our people are free to go whenever they want, and if they do I'm sure in time they'll see the error of their way." He lost one now and then to Ms. Kahn. He defended the placement of the ads in Marvel comics as a business necessity, since the ads go together on certain plates at the printers separate from the story, and that saves hundreds of thousands of dollars each year. Ms. Kahn quickly noted if you buy DC's Dollar Comics you don't have to put up with all that. It was certainly a well-spirited and fun exchange.

I asked the artists, and again the publishers, if they had a different time in which they could work, with a different staff, what would they choose, and they all said now is the best time. I find that quite interesting because fans in general look back, citing past books as the type of quality we want, while the pros look forward. Mr. Lee said at one point "we're always trying to make our books better." If we really think in diametrically different directions, no wonder fans give the companies so little constructive criticism.

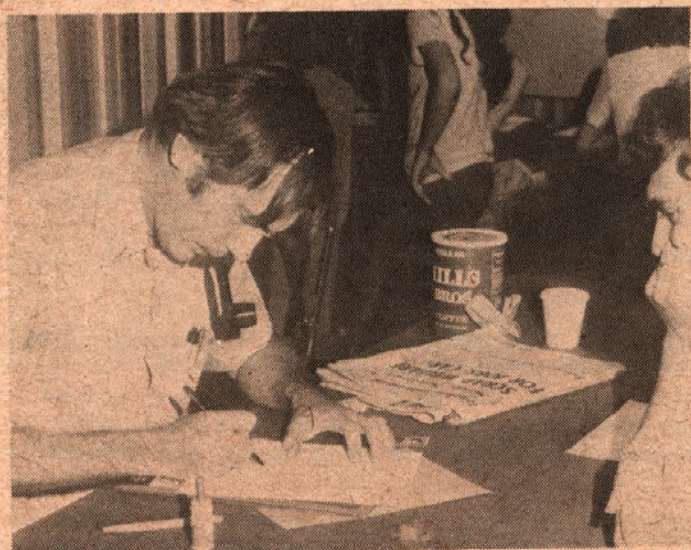
All in all I had a very good time in Chicago. The convention was not the best in history, of course. There was less than half the dealers I usually see at a New York or San Diego con. The facilities simply wouldn't hold any more. There was no costume parade because the under-staffed hosts couldn't handle it. There was a nice room for the artists and fans to meet, but the only real art display was the donated material for the auction. There were some goodies there: three cells from Bakshi's Wizards which sold for \$80 to \$120, a Frank Thorne Red Sonja drawing that



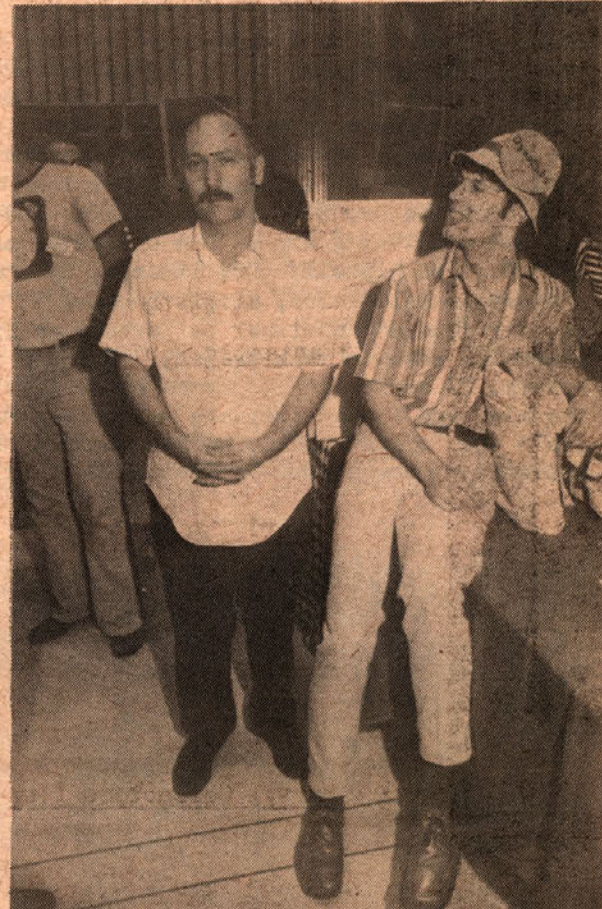
TOP LEFT PHOTO: Don Glut, Mike Gold, Joe Orlando, Don McGregor, Jenette Kahn, Stan Lee, Mike Grell, Len Wein, Paul Kupperberg, Marty Pasko.

TOP RIGHT PHOTO: Convention co-chairman Joe Sarno with your reporter, Murray Bishoff (and his hat!).

Some interesting information came out of the panel. Ms. Kahn stated she knew the "days or years of the comic book as it is today are numbered." Finding an alternative is a constant search. Mr. Lee said we have to find a way to get away from the letter press, which limits the page count, and go to offset, like Playboy, so you can change your page count and the amount of advertising you have with each issue. Both people liked Heavy Metal, but unlike the artists they did not see it as the best answer. Another discussion tossed around the problem of science fiction in comics, and why it never sells. Both people were willing to give it a try. Mr. Lee feels that the loose format of SF (new character/totally different story each time) defeats it, for a comic thrives on soap opera and pulling the reader back each month through personal involvement. Otherwise a reader could miss an issue and not care. Under those conditions high grade SF will never make it big in comic books.



T.B.G. artist Alan Jim Hanley doing sketches for the fans (LOOK FOR HIS FANTASTIC COVER NEXT WEEK ON T.B.G. #200!)



sold for \$200, a Bill Mauldin cartoon of Richard Daley that went for \$500, and a variety of recent comic strip art; nice stuff, but I would have enjoyed seeing more. The films were pretty good, and I heard the evening cartoon program was excellent. Chicago-con is still growing, though. It may never become a Camelot show like San Diego, but it has really only existed for two years. I had a good time, and I plan to go again next year. Thanks, folks.



ABC reporter Frank Mathie interviews Chester Gould.



BUYING

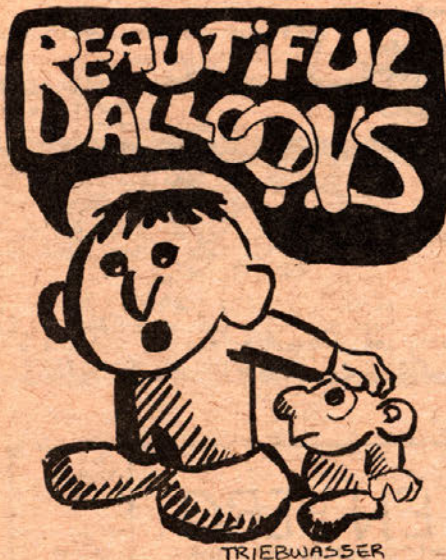


THE FOLLOWING IS A LIST OF COMICS THAT I AM PRESENTLY BUYING. ALL BOOKS MUST BE AT LEAST FINE CONDITION OR BETTER EXCEPT WHERE MARKED BY AN ASTERICK. THOSE MARKED (*) MUST BE IN NEAR MINT TO MINT CONDITION! WE WILL ACCEPT UP TO THREE (3) COPIES OF EACH TITLE WITHOUT CONFIRMATION. PRICES ARE SUBJECT TO CHANGE WITHOUT FURTHER NOTICE.

<u>Amazing Adult Fantasy</u> -#1 to 14	\$ 1.35	<u>Super Villian Team Up</u> - 1	.35
* <u>Avengers</u> -1	50.00	2 to 5	.25
4	17.50	<u>Tales to Astonish</u> -41 to 46	1.35
6	2.50	* <u>Tales Of Suspense</u> -39	40.00
11	1.50	40	5.00
* <u>Conan</u> -1	20.00	41 to 45	1.75
2	12.50	<u>X-Men</u> -51 to 53	.25
41 to 60	.20	<u>Action</u> -265 to 270	.40
* <u>Fantastic Four</u> -1	225.00	<u>Adventure</u> -260 to 270	.85
2	90.00	<u>Aquaman</u> -2,3	1.60
4	50.00	<u>Atom</u> -4,5	.80
21 to 25	2.75	<u>Brave & Bold</u> -40,41	.40
<u>Howard The Duck</u> -1	4.50	<u>Detective</u> -401 to 405	.15
2,3	1.00	<u>Forever People</u> -1	1.25
<u>Hulk</u> -102	1.25	2	.75
<u>Journey Into Mystery</u> -87	3.00	<u>House of Mystery</u> -109	.30
88 to 90	2.75	<u>Inferior Five</u> -1	.25
91 to 95	1.75	<u>Mr. Miracle</u> -1	1.25
<u>Marvel Collectors Item</u> -1	2.00		
<u>Marvel Superheroes</u> -12	1.00	<u>New Gods</u> -1	1.25
<u>Marvel Tales</u> -1	4.25	2	.75
<u>Silver Surfer</u> -1	5.50	3 to 9	.40
* <u>Spiderman</u> -1	150.00	<u>Rip Hunter</u>	1.00
101,102,121,122	1.25	<u>Star Spangled War Stories</u> -100 to 150	.15
<u>Strange Tales</u> -103 to 105, 110	1.25	<u>Strange Adventures</u> -117	1.25
<u>Submariner Annals</u> -1	1.25	141-160	.15
2	.90		

JACK HUNT
PO BOX 194T
KENMORE, N Y 14217

5 Year Advertiser In TBG!



Don Fortier managed to get this Comic Art Fan Award stuff to us just as we were readying this issue of BB. We have lots of comments on his comments--but let's hear your remarks. We do feel that, to facilitate impartial voting, nominees should be listed in alphabetical order, though.

It seems even a large amount of fan enthusiasm can't keep these CAPA ballots on schedule. After berating Ken for his sloth on the 1976 votes, I've fallen prey to the same type of unexpected delays...
...Which is why this tabulation is five weeks late even though I counted most of the ballots as they came in. I suppose my disappointment over the small response was one factor, and mundane activities a decided disadvantage to completing the tabulations for the final ballot. Another reason I delayed so long was that I was planning an issue of DFCR that's now 16 months late. That didn't get printed due to financial difficulties, so my idea of 500 extra CAPA votes didn't materialize.

No sense bemoaning my mess-ups, though, since the IMPORTANT part of the operation is yet to come. Enclosed is the 1977 CAPA FINAL BALLOT. I realize that the timing is a little off, since you've probably just finished a BB installment. The deadline, however, should allow enough time for all interested fans to complete their ballots.

I appreciated the way you placed the ballot in your column in TEG #187. It made it easier for the voters to remove the form without damage to the other contents. That may prove tricky this time, though, as the size is up to 2 very-full pages. If you still want to retype it though (saves readers from terminal eyestrain), you can omit the DF part if necessary. I put in the vote figures to avoid charges of DF "vagueness as to the tallying and counts." It's embarrassing but unfortunately true that the count is still very low. Only about 2% of TEG readers voted this time.

Cleveland PRESS 2/2/77
Snoopy, the flop-eared beagle from the Charlie Brown cartoon by Charles Schulz, became the first character to be televised in color in Italy. Snoopy won the distinction when the national television network began showing color programs for the first time yesterday--the last Common Market country to begin color transmissions. Many Italians already had color sets on which they have been watching color programs from bordering states such as Switzerland, France and Yugoslavia.

TERRY TOMINAGA Much to our relief, Terry (1649-C Kewalo Street, Honolulu, Hawaii 96822) has sent us the printed circulation figures from last year. The figures used are the ones listed in the comics' statements to get second-class mailing privileges--and, specifically, they are the average paid circulation for each title. (The figures closest to filing date tend to be way off; see the article from Mike Gold. But the averages tend to give the researcher a pretty good idea of the state of sales in the comics biz.)

Additionally, Terry says, "I never did see the 1975 circulation statement for Marvel's THE AVENGERS. Did you? Last year, I mentioned that I was still waiting for the circulation statements for six more Harvey titles. Only two came out. These two are:
THE FRIENDLY GHOST, CASPER #189 [December 1976] 131,235
SAD SACK AND THE SARGE #122 [December 1976] 123,333
I guess the other four titles were dropped; however, THE COMIC READER #139 said that LITTLE DOT #164 [April 1977] would be coming out, but I never saw it. How about you? Do you care about seeing the Harvey circulation figures? Harvey's circulation statements for 1976 haven't come out yet. Do you want their 1976 figures next year as an addenda, or would you rather I drop it?"

Since BB deals with The World of Comic Art in general--and since such figures illuminate the whole picture of comic-book publishing--we do, indeed, want all circulation figures we can get.

M	AMAZING SPIDER-MAN #167 April, 1977	282,159
DC	SUPERMAN #311 May	273,000
DC	SUPERBOY #227 May	218,000
DC	ACTION COMICS #471 May	208,000
M	FANTASTIC FOUR #180 March	199,734
DC	WORLD'S FINEST COMICS #245 June-July	196,000
DC	JUSTICE LEAGUE OF AMERICA #142 May	193,000
M	INCREDIBLE HULK #209 March	182,460
A	ARCHIE #261 April	181,827
DC	BATMAN #287 May	178,000
M	AVENGERS #157 March	172,813
M	THOR #257 March	172,389
M	CAPTAIN AMERICA #207 March	165,147
DC	THE FLASH #249 May	163,000
DC	THE SUPERMAN FAMILY #183 May-June	163,000
A	ARCHIE'S GIRLS BETTY AND VERONICA #256 April	155,349
DC	THE BRAVE AND THE BOLD #134 May	153,000
DC	OUR ARMY AT WAR (found in Sgt. Rock #304 May)	152,000
DC	WONDER WOMAN #251 May	150,000
A	ARCHIE GIANT SERIES MAGAZINE #458 June	148,964
DC	DETECTIVE COMICS #469 May	148,000
A	BETTY AND ME #63 April	145,873
A	LIFE WITH ARCHIE #180 April	142,353
A	ARCHIE AND ME #91 April	141,825
DC	ADVENTURE COMICS #451 May-June	141,000
A	ARCHIE'S PALS 'N' GALS #113 May	139,943
DC	WEIRD WAR TALES #53 May	136,000
A	LAUGH #313 April	135,257
DC	GHOSTS #54 May	135,000
DC	G.I. COMBAT #202 June-July	135,000
A	LITTLE ARCHIE #117 April	134,597
A	ARCHIE AT RIVERDALE HIGH #44 May	134,374
M	DAREDEVIL #143 March	134,319
DC	THE WITCHING HOUR #71 May	134,000
A	PEP #324 April	132,352
DC	THE UNEXPECTED #179 May-June	131,000
A	EVERYTHING'S ARCHIE #55 April	130,998
A	JUGHEAD #263 April	130,919
A	ARCHIE'S JOKEBOOK MAGAZINE #231 April	129,941
A	ARCHIE'S TV LAUGH-OUT #48 April	129,338
DC	HOUSE OF MYSTERY #252 May-June	124,000
DC	STAR SPANGLED WAR STORIES (found in Unknown Soldier #206 June-July)	124,000
A	REGGIE AND ME #95 April	121,460
M	SGT. FURY AND HIS HOWLING COMMANDOS #140 May	120,960
M	THE X-MEN #104 April	116,992
DC	HOUSE OF SECRETS #146 June-July	116,000
F	DENNIS THE MENACE POCKET FULL OF FUN! SERIES #31 January	114,499
DC	OUR FIGHTING FORCES #173 May-June	112,000
A	JUGHEAD'S JOKES #53 April	111,876
A	REGGIE'S WISE GUY JOKES #41 May	109,664
M	RAWHIDE KID #139 May	108,622
A	SABRINA THE TEENAGE WITCH #38 May	107,825
A	MADHOUSE COMICS #107 May	99,411
A	JOSIE & THE PUSSYCATS #95 August	98,007

MAD #180 March, 1977 1,787,928
CRACKED MAGAZINE #140 March 441,245
JUGHEAD WITH ARCHIE #20 May 154,093
ARCHIE COMICS DIGEST #23 April 163,406
DENNIS THE MENACE POCKET FULL OF FUN! SERIES #31 January 139,456
VAMPIRELLA #58 March 90,725
EERIE #81 February 86,100
CREEPY #86 February 85,985
SICK #114 March 85,038

Note: The indicia for Dennis the Menace Pocket Full of Fun! Series says it is #33, January; however, the cover and spine say it is #31 (no month is given). #31 is correct.

Archie Giant Series Magazine increased its numbering from #251 (Oct.) to #452 (Feb.), an increase of 201 issues & 2 years.

1977 COMIC ART FAN AWARDS

(for work dated 1976)

FINAL BALLOT

41

* This is the Final Ballot for the 1977 Comic Art Fan Awards, which will honor the best pro and fan work in the comics field for the year 1976. Only newsstand material dated as 1976 or non-newsstand material that was copyrighted 1976 will be eligible for this year's CAPA Awards.

* Any Fan can vote in the CAPA Awards by filling in an official ballot form, or by completing a legible copy of the ballot. You do not have to vote in every category, but only one vote per category is allowed. All votes must be for 1976 material. Send all ballots or inquiries to:

1977 Comic Art Fan Awards
c/o Don Fortier
P.O. Box 209
Kenner, LA 70063

The Final Ballot deadline is OCT. 10.

* Listed under each category below are the current nominees for this year's Awards, as selected by the 1977 Nominating Ballot. They are shown in the order determined by total votes received in that balloting. In cases of ties, listing is alphabetical. You may vote for any of the listed nominees, or for a "write-in" of your own choice. Space has also been provided for Abstain (no vote) and "No Award" selections. (Note: "abstain" in the nominee list should not be marked.)

* ALL voters must provide the requested information at the bottom of the ballot (age information is appreciated but not required). Handwritten copies need only list those nominees receiving votes, but must provide this same information. Any fraudulent or duplicated votes will not be counted. All votes must be for 1976 material or they will not be tallied.

BEST PRO WRITER	BEST PRO PENCILLER	BEST PRO INKER	BEST PRO EDITOR
1. Steve Gerber	1. Mike Grell	1. Tom Palmer	1. Roy Thomas
2. Steve Englehart	2. Paul Gulacy	2. Klaus Janson	2. Archie Goodwin
3. Don McGregor	3. Gene Colan	3. Wally Wood	3. Julius Schwartz
4. Roy Thomas	4. Neal Adams	4. Steve Leialoha	4. Abstain
5. Doug Moench	5. George Perez	5. Vince Colletta	5. Joe Orlando
6. Marty Pasko	6. John Buscema	6. Joe Sinnott	6. Marv Wolfman
7. Len Wein	7. Dave Cockrum	7. Alfredo Alcala	7. Denny O'Neill
8. Marv Wolfman	8. Mike Nasser	8. Terry Austin	8. Gerry Conway
9. Chris Claremont	9. Craig Russell	9. Mike Grell	9. Len Wein
Abstain	Abstain	Abstain	10. Paul Levitz
Write-in	Write-in	Write-in	Write-in
Abstain No Award	Abstain No Award	Abstain No Award	Abstain No Award

FAVORITE TITLE	FAVORITE STORY OF 1976
1. Howard The Duck	1. Abstain
2. Tomb Of Dracula	2. Adventure 446-448 "Manta-Ray/Crown/Crisis, and Cataclysm"
3. Superboy/ Legion	3. Howard The Duck #3 "Four Feathers Of Death"
4. All-Star Comics	4. All-Star #62 "When Fall The Mighty"
5. Master Of Kung-Fu	5. Fantastic Four #176 "The Impossible Man Is Back In Town"
6. Avengers	6. X-Men #98-100 "Sentinels/Greater Love Hath No X-Man"
7. Spider-Man	7. Fantastic Four #173-175 "Galactus/When Giants Walk The Sky"
8. X-Men	8. Howard The Duck #2 "Cry Turndip!"
9. Justice League	9. Ragman #1 "Origin Of The Tatterdemalion"
Warlord	10. Superman #300 "Superman 2001"
Write-in	Write-in
Abstain No Award	Abstain No Award

(CONT.)

ABOUT THE NOMINATIONS

I dug up my copy of TEG #123 (BB #43) and noted that you made the same suggestions to Mark and Ken that you did to me. I wonder why they didn't go to the "multiple nominees" format for Favorite Fanzine & Favorite Story?? Anyway, the "new talent" category was dropped. Later, in #167, I noted your criteria for listing nominees on the final ballot. Only 6 per category??? Offhand, I'd say that was an arbitrary narrowing of choices considering the small number of votes received. I think the 10+ choices offer a wide-enough cross-section to allow everyone a meaningful selection. In no case did a nominee reach the FINAL BALLOT with less than three votes. In most cases, the nominees had upwards of 6 votes apiece. The possibility of some unknown getting his pals to vote for him is unavoidable, though, so I'll exercise the veto power if it's necessary.

NEXT YEAR'S CAPA OPERATIONS

The coming CAPA Awards will bear the title "CAPA AWARDS FOR 1977", to avoid any more confusion than there's already been. The Nominating Ballot will be distributed in late October, to coincide with the end of the "comics" year in most places. Fans will thus be able to make their "pro" votes while the material is still fresh, then save the rest of the votes until December, with a deadline of January 10 probably. That would put the Final Ballot out in February, with end results available as early as March or April. Deadlines continue to be a problem as far as getting the ballot in as many large-circulation zines as possible.

I'm not sure if I should release the 1976 results at the same time as the 1977 ballot, but in any case the 1975 winners will go out by then. (I'd still like to see a list of all past results.)

Changes in the Nominating Ballot will include the following:

- multiple nominations for Favorite Story and Favorite Fanzine (the chances are that either TEG or TCR will still get votes, but this way small zines may, too)
- a suggestion that ballots be removed when they appear this year, and then completed by the end of the year (a reminder in all zines may be used to avoid misplaced or forgotten ballots)
- TWO NEW CATEGORIES: in an effort to separate the miscellany of selections in "Non-Newsstand Comics" (a paradox of self-contradiction if I've ever seen one!), two new categories will be established. "Favorite Underground Comic" will probably draw as many no-vote responses as "Favorite Fanzine", but at least will leave the pro-zines and similar publications in control of the "M-N-C" category. "Favorite U-G Contributor" will likewise allow only actual "fans" to win in Fan Writer and Fan Artist categories. Underground readers will have to decide on whether to choose a writer or artist, but in many cases it's a single individual who does both.
- a new, catchy title for the Awards...if Ken and I can agree on one...

FINAL BALLOT STUFF

As I mentioned last time, I'm sticking to my guns on the "copy" point. I feel that if someone wants to stuff the ballot box, he'll find a way around the "official ballot" rule. If it means just one more vote, I'll still go with allowing handwritten copies. As it turned out, I received 14 such copies for nominations, all of them from TEG-BB readers unwilling to remove even that small part of the zine.

I'm also going to be stubborn on the write-in allowance for the Final Ballot. Too many good stories didn't get enough votes to qualify. Maybe the voters who passed up the first ballot will see fit to write them in. To rule out other choices would be penalizing fans who skipped or missed the first ballot. The only advantage I'd like the "true fans" to have is the satisfaction of seeing their own choices heading the list of nominees. But any selection is available and could conceivably win the award in the end...

No "age" information this time. I won't even ask for it on next year's Nominating form.

ABOUT THE CHANGES

At this point none of the changes are "set" and decided-on. Suggestions and comments would be appreciated.

I thought about allowing 2 choices on the Fanzine nominations, but decided that 2 should suffice. Having all those additional votes could have two awful consequences. One, that small, less-known zines would have no chance for a CAPA nomination. Two, that those same little unknown zines could overflow my lists with single-vote nominations!

I desperately need another term for "undergrounds" for the new categories. Ground rules will be that anyone eligible for "pro" or "underground" nomination will not be eligible for a "fan" nomination. Of course, if some fan does a little-known pro or UG story, and isn't nominated for it, I have no way of excluding them from a "fan" nomination. Ditto for "ex-pro" people from Charlton or obscure titles without credits. No more votes for Neal Adams or Mike Zeck, though, unless someone convinces me otherwise.

The new guidelines have no effect on your status, since "professional" people outside of comics are still just fans. Congratulations on another top spot in the nominations, but look who beat you. That says something about TEG readers, doesn't it? Why didn't they vote??? (Maybe--he pondered facetiously--we ought to require votes in all categories to have any count. That would take care of Mr. Abstain once and for all, but it might drop the turnout lower than it already is!)

I think that covers everything. I've included an extra ballot for your use, albeit a "publication" form on 2 separate sheets. Ballots will probably pop up in TEG, RECC, COMPASS, and maybe even FCJ (Famous Consorts of Juliet?). I really would like to be inundated by votes, so a BB plug would be helpful. If you have any thoughts on CAPA, be sure to drop me a line.

And how are the kids?

Don

-----FLAW FOR THE FOOTPAK-----



- FAVORITE CHARACTER

 - Howard The Duck
 - Batman
 - Spider-Man
 - Superman
 - Conan
 - Dr. Strange
 - Capt. America
 - Nova
 - Warlord
 - Warlock

Write-in _____
Abstain _____ No Award _____
- FAVORITE GROUP

 - Avengers
 - X-Men (new)
 - Legion of Super-Heroes
 - Defenders
 - Fantastic Four
 - Justice League
 - Justice Society
 - Champions
 - Invaders
 - Secret Society of Super-Villains

Write-in _____
Abstain _____ No Award _____
- FAVORITE NON-NEWSSTAND COMIC

 - Abstain
 - Star*Reach
 - Amazing World of DC Comics
 - The First Kingdom
 - Quack
 - Sally Forth
 - Menominee Falls Gazette
 - Tim Corrigan's Superhero Comics
 - Witzend
 - Mediascans

Write-in _____
Abstain _____ No Award _____

- FAVORITE FANZINE

 - The Buyer's Guide
 - The Comic Reader
 - Abstain
 - RECC
 - Fandom Funnies
 - Fans Of Central Jersey
 - The Comic Journal (TNJ)
 - Wondekasowie!
 - Compass
 - DPCFR
 - The Legion Outpost
 - Tim Corrigan's Superhero Comics
 - Treatise On Reality

Write-in _____
Abstain _____ No Award _____
- FAVORITE FAN WRITER

 - Abstain
 - Don & Maggie Thompson
 - Murray Hishoff
 - Don Rosa
 - Jay Zilber
 - Dwight Decker
 - Harry Broertjes
 - Gary Brown
 - Shel Dorf
 - Bob Rodi
 - Mike Tiefenbacher

Write-in _____
Abstain _____ No Award _____
- FAVORITE FAN ARTIST

 - Abstain
 - Don Rosa
 - Alan Hutchinson
 - Steve Fabian
 - Bob Gould
 - Alan Hanley
 - Mike Zeck
 - Tim Corrigan
 - George Erling
 - Ron Harris
 - Meroy Van Vlack

Write-in _____
Abstain _____ No Award _____

FROM DF: Predictions of a sparse turnout for the Nominating Ballot were, unfortunately, quite accurate. Considering the lateness of the ballot, though, (and a lack of proper coordination on my part), it might have been worse. Hopefully the narrowing of choices will bring a better participation in the Final Ballot voting. The results of this year's voting will be out with the '77 Nominating Ballot, sometime in October. (along with last year's greatly-delayed results) **IF**

•VOTE SOURCES•

TBG-BB	139
SASE/DF	29
J. BAILIS	11
INTERLAC	10
APA-5	9
Capa-alpha	9
IFICC NL	2
RECC (late)	2
total	211

NAME _____

ADDRESS _____

SOURCE OF BALLOT * TBG-BB

SIGNATURE _____

BIRTH DATE (optional) _____

* The CAFA Awards were established to provide recognition and encouragement for producers of high-quality work in comics and fandom. By expressing your opinions on the relative merits of comics productions, you have shown that you are concerned with the quality of these productions. Thanks for your support!

Don Fortier, Acting Administrator, CAFA, for Mark Gasper and Ken Gale, Administrators

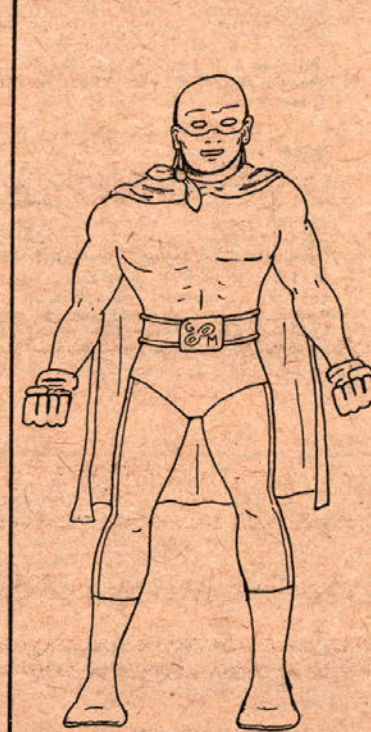
RECOMMENDED: As we worked on this issue of BB--which involved a lot of pasting up--we listened to THE HOBBIT. This is "A Demetriou Production" on the Argo label (from Decca), ZPL 1196/9. It's a four-record set and a skillful condensation. (Harley Ussill adapted and directed it, commenting that an uncut version would occupy about 18 records--while this version takes up 4 records.) Mind you, it has been years and years since we've read the book, so we don't swiftly spot the vast areas of omission, which might bug those who have perused it more recently. In any case, the performance--by Nicol Williamson--is a gem. Ussill says, "The form of this recording is a dramatic reading in which the reader conveys the characterizations, and projects the drama to the listener. We considered the use of sound effects, but these on repeated hearings can be a distraction and present the director with the problem that if he uses one sound effect where it seems necessary he is then stuck with a format which may then call for continual effects for page after page. Therefore, we decided on the sparing use of music as a means of linking the episodes and very occasionally to heighten or underline the narration." Our copy of this production cost \$23.92 from Nostalgiaophon; we can't offhand locate the address, of course (our household being in chaos for the moment)--but we believe Nostalgiaophon still advertises from time to time in TBG and FILM COLLECTOR'S WORLD. Or your local book or record store may have it. Williamson (whose version of Little John added dimensions to the character we have never seen before or since; if you haven't seen ROBIN AND MARIAN, we'd like to commend it to your attention) does a fascinating, compelling reading--one obviously not slapped together after one preliminary glance through the text. He varies character voices with seeming ease (did we notice an Alec Guinness flavor to Gandalf and a Michael Caine touch to Bilbo?)--and maintains dialect differences between goblins, elves, trolls, etc. All of this makes following the story even simpler--and more fun--and his Gollum voice is especially fine. We heartily recommend this set even before hearing the completed story; we're only on side 4 of the 8 at the moment.



CREDIT: At the bottom of the page, you'll see a huge Man-Thing cartoon by John J. Lewandowski; let us mention, though, that the original was about 12" x 12"--and that's really a little large for us to fit in easily. Thanks, though, John!

THE FORGOTTEN HERO

IN THE HISTORY OF COMICS MANY HEROES HAVE COME AND GONE. DO YOU REMEMBER THIS ONE?



WHEN MECK LITTLE JOHNNY GREEN SENSED WRONG DOINGS HE YELLED HIS MAGIC WORD AND BECAME THIS CHAMPION OF JUSTICE PUBLISHED BY THE FOX FEATURES SYNDICATE IN THE 40'S.

WHAT WAS HIS NAME ?

THE ANSWER WILL BE GIVEN IN THIS SPACE

THE VAST WHIZZBANG ORGANIZATION

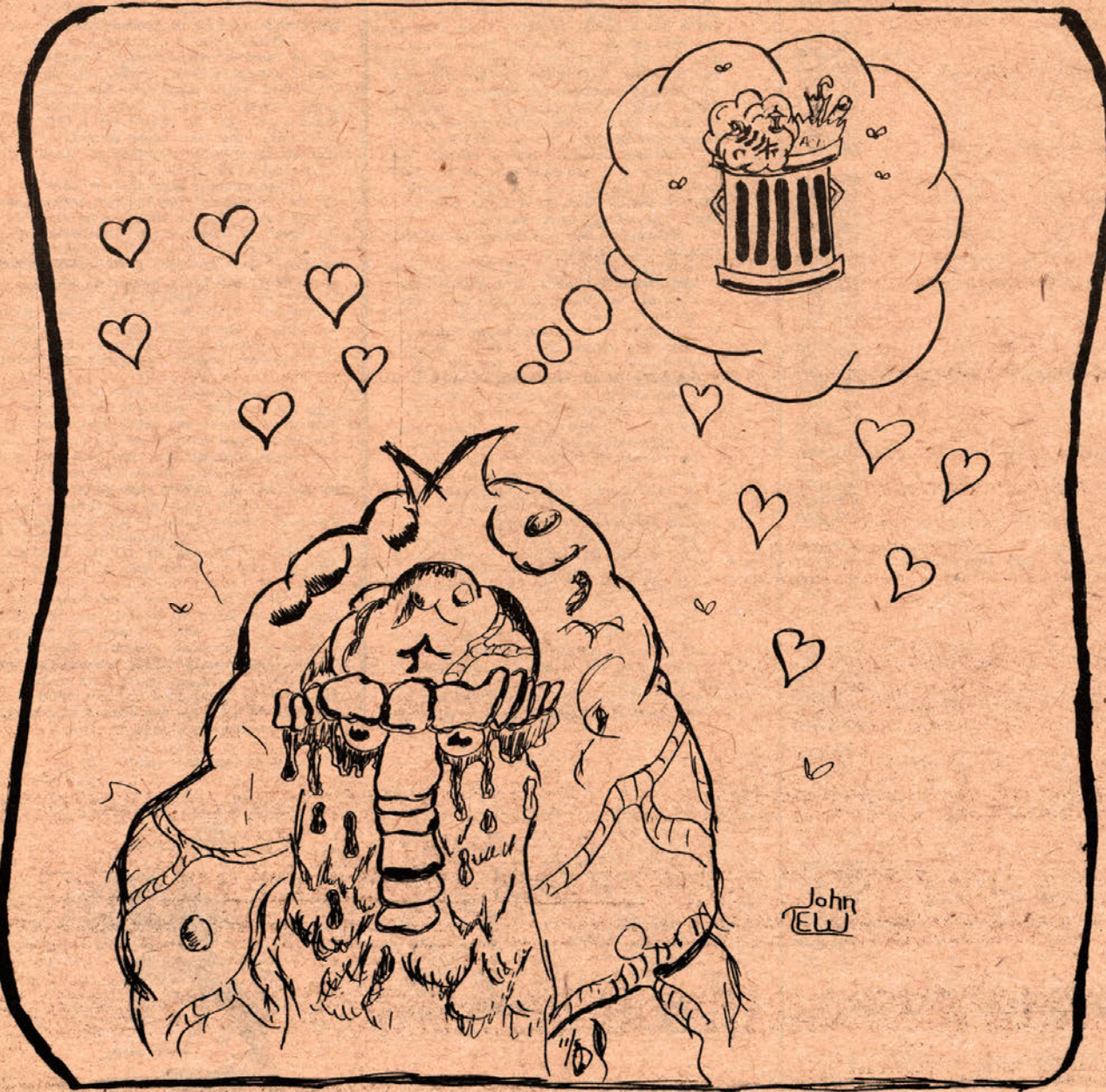
For years now, we've been members of a group which is not a club or fraternal organization, exactly, but which rallies around a central figure--that figure being Captain George. If you're an aficionado of the worlds of pulps, SF, serials and other adventure films (or movies in general, come to think of it), TV, comics, and such, you just might want to join the group. What does it involve? Well, it involves sending a postcard to Captain George (Henderson), Memory Lane, 594 Markham Street, Toronto, Ontario, M6G 2L8, Canada. Tell him you'd like to get CAPTAIN GEORGE'S PENNY DREADFUL; he'll send you a few copies and let you know when he'd like a donation to defray some of his costs. We'd like to ask that you not write him unless you're interested in more than comics; it costs him a lot to produce his marvelous publication--and if you're not interested in pulps and "B" movies and such, you might not find it as fascinating as we and other members do. And fascinating it is. The Kindly Captain usually has three guest columnists contributing to his 8 1/2" x 11" zine (that is the total size; it's one sheet of paper, folded in half to make four pages--a cover and one each for the three columns). The regulars are Don Daynard, Don Hutchinson, and Pete Harris--and they're all experts on an assortment of areas. The August 5 issue, for example, has a cover drawing of Edward G. Robinson. Daynard's column concerns the pang of the collector who hears from someone that "I had a huge bunch of what you collect, but it was destroyed last year/week/etc." There's also a sneer at the Antiquarian Book Fair's high prices (Daynard got for 35¢ a book that was selling for \$90 at the ABF). There's a letter from MAD's De Fuccio. Hutchinson reviews some fantasy, SF, and adventure books. Harris discusses the Carmen Nigro/Charlie Gemora/Willis O'Brien versions of who did KING KONG--and recommends a zine which is "the answer to a B-Western fan's prayers." If you live in the Toronto area, by the way, we recommend visiting Memory Lane--which is filled with memorabilia of movies, comics, et al. (By the way, we inadvertently used the word "films" above; the emphasis of the VWO is on movies, rather than films, if you get the distinction.)

ONE MILLION B.C. REQUEST

The abovementioned Don Daynard is hunting for the original shooting script and/or the cutting continuity for the 1940 version of ONE MILLION B.C. If you have either or both, he'd certainly appreciate your getting in touch with him. Write him c/o Memory Lane, 594 Markham Street, Toronto, Ontario, M6G 2L8, Canada. (We know we gave the address above--but sometimes this column gets blurred in spots.)

WHY?

Did you know that all TV shows with plots have titles? (There may be exceptions, but we don't know about 'em.) However, only the 90-minute "TV movie" types are likely to list the title these days. We just saw an NBC program schedule--and it lists the titles, some of which are funny and/or imaginative. THE ODD COUPLE, for example, has such shows as "Security Arms" and "And Leave the Greyhounds to Us." On EMERGENCY ONE a show named "Dealer's Wild" is followed by one called "Nurses Wild." The August 31 KALLIKAKS (bleckh) show is "Swami, How I Love You." The September 2 QUINCY is "A Good Smack in the Mouth"--which, we suspect, is a story about drug use. And so on and so forth. So why? Why do the Powers That Be not ever list the titles of any of these shows? For one thing, such listing would tell us for what shows the assortment of Emmy nominees were nominated; as it is, the viewers have to guess. The first MTM shows used to have titles listed--but no more.



Sent by J. Barry Traylor, who says this may be why Bama isn't doing Doc Savage covers any more...

Our Gang

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- 18 Mint \$60
- 19 Mint \$60
- 20 Mint \$60
- 21 Mint \$40
- 22 Mint \$40
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- 27 Mint \$35
- 28 Mint \$35
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WINNERS IN FLASH QUIZ !!!

Dave Zicherman of Vienna, West Virginia and Dan Kane III of Warminster, Pennsylvania and C. E. Farrell of Burlington, Vermont were the winners of our Flash Quiz. Congratulations!

Watch for additional comic lore questions in upcoming TBG issues.

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MEDIA REPORT

• TV • MOVIES • COMICS

Assembled by DAVID McDONNELL

THE SHAPE OF THINGS TO COME???

With STAR WARS' success, it is only natural that everyone and his brother jump on the bandwagon-- either with films already planned, films planned quickly after SW, or films which didn't look like they would get made until SW came along. Among the projects:

- sequels to STAR WARS (with George Lucas involved in the production, but not directing)
- CLOSE ENCOUNTERS OF THE THIRD KIND (directed by Steven Spielberg, filmed since December 1975, to be released at X-Mas, \$17 million)
- SUPERMAN (It's thought the SW publicity can't hurt its chances)
- BUCK ROGERS (from Universal, as a possible TV series or film)
- THE INCREDIBLE SHRINKING MAN (a remake of the classic as a comedy)
- THE CAT FROM OUTER SPACE and SPACE PROBE (Disney films)
- THE THING FROM ANOTHER WORLD (Universal remake of Hawks' THE THING, based on John Campbell's short story)
- WHEN WORLDS COLLIDE (A Universal-Paramount/Zanuck-Brown remake/ based on a totally different book (by Anthony Burgess) with a screenplay by Stirling Silliphant, to be directed by John (BLACK SUNDAY) Frankenheimer, proposed budget of at least \$12 million)
- TIMESCAPE (produced by Saul David, may not get made, however)
- COMA (doesn't really belong in this list, but it's written and directed by Michael Crichton, stars Richard Widmark and Genevieve Bujold, it's about a blackmarket for human organs).



FURTHERMORE...Several TV stations have bought the live action (104 episode) half-hours and animated (69 episodes) half-hours SUPERMAN shows in anticipation, perhaps, of the film...How interesting...20th Fox has another upcoming sf film, ALIEN. It'll be directed by Walter Hill with script (and special effects) by Dan (DARK STAR) O'Bannon...Cop Dave Toma (whose career inspired both BARETTA and TOMA TV series) is playing himself in a film, TOMA...In preparation are a film version of THE PROMETHEUS CRISIS by Scortia and Robinson and a made-for-TV movie version of Dashiell Hammett's THE DAIN CURSE...Lena Horne plays Glenda, Michael Jackson the Scarecrow in THE WIZ...David Lean will direct CAPTAIN BLIGH AND MR. CHRISTIAN (from screenplay by Robert Bolt)...There's a TV mini-series in development of Ray Bradbury's THE MARTIAN CHRONICLES. Richard Matheson is writing and developing the book into six hour-long episodes...NATIONAL LAMPOON is starting its third touring version of THAT'S NOT FUNNY, THAT'S SICK (with the best old sketches and some new material from a forthcoming album)...SWARM (Irwin Allen's long-announced film about killer bees, with \$10 million budget) started filming August 10th (with Michael Caine, John Williams composing the music, and a script by Stirling Silliphant)...Buck Henry and Warren Beatty are co-directing HEAVEN CAN WAIT, a remake of HERE COMES MR. JORDAN starring Beatty with a script by Elaine May...GAUNTLET directed by/starring Clint Eastwood will be released by Warner Brothers this Christmas.

MUSICALLY SPEAKING...NBC will have THE ANNIE CHRISTMAS SHOW on this season. It'll feature selected tunes from the musical as well as its history and sequences about the training of Sandy...And THE HUNBACK OF NOTRE DAME is getting into the act with a musical version of that tale scheduled to unveil on Broadway this season as QUASIMODO. Book is by Anthony Scully, score by Larry Grossman, lyrics by Hal Hackady...Once upon a time, not long ago, there were plans for a KING KONG musical, to be called APE OVER BROADWAY. It never happened...MR. SEARS AND MR. ROEBUCK, a musical with a book by Melba Thomas, is in preparation...George C. Scott will play FREUD (a one-man show by Lynn Roth)...NOTES ON A COWARDLY LION (biography of Bert Lahr by his son Jonn) will be adapted for TV and possibly the stage...Richard Burton and Robert Preston will costar next Spring in a revival of OTHELLO. It'll be the first time the two stars have ever worked together.

FURTHERMORE...Katharine Ross, Richard Widmark, and Henry Fonda are in SWARM. It's an Irwin Allen Disaster Movie with killer bees...Orson Welles has narrated the film version of Hal Lindsey's THE LATE GREAT PLANET EARTH...THE ADVENTURES OF CAPTAIN NEMO, an animated series in syndication, will have 78 episodes in its first run.

There are two Abominable Snowman films coming up. One is YETI (THE ABOMINABLE SNOWMAN) from ol' Dino De Laurentiis. The other's YETI (BIGFOOT) from producer Nicola Pomilia and director Frank Kramer of Stefano Films...Werner Herzog is directing a remake of the vampire film that started it all, the silent German classic NOSFERATU, in Paris...Robert Powell, Simon Ward, and Beau Bridges will co-star in a remake of THE FOUR FEATHERS. For NBC.

LEGAL THINGS...Peter Lorre, Jr (son of Peter Lorre) is in a legal hassle with an Austin TV station he hosts a monster movie series for...Bill Cosby was in a legal hassle over rights to the cartoon designs for his characters of FAT ALBERT ("Old Weird Harold," etc). The suit, which was dismissed, apparently involved sketches done of the characters by another childhood friend of Cosby's.



BOBBY WRIGHT

HUMOR (more of it) is coming to the electronic media with the pilot taping of a projected 26 episode half-hour series, THE MADHOUSE BRIGADE, with possible sales to the networks or through syndication...SECOND CITY TV is a syndicated TV series featuring the improvisational troupe from Chicago which helped change comedy in the 1950s and 1960s. Many SECOND CITY alumni have gone on to other things. Appearing in the series will be members of the current troupe in a format revolving around a fictional TV studio. The series will have an hour premiere, then half-hour episodes.

BOOKS///During my hiatus from this column, a tremendous amount of books piled up. Many should be mentioned and so I'm going to mention them. They're all of some interest to fandom: CINEMA OF MYSTERY by Rose London (Crown, \$2.95); DISNEY'S AMERICAN ON PARADE by David Jacobs (NAL-Abrams, \$7.95); ENCYCLOPEDIA OF MYSTERY AND DETECTION by Chris Steinbrunner and Otto Penzler (McGraw-Hill, \$19.95); FUNNY MEN OF THE MOVIES by Edward Edelson (Doubleday, \$5.95); HORROR MOVIES by Alan G. Frank (Derbiboooks, \$3.95); HORRORS FROM SCREEN TO SCREAM by Ed Naha (Avon, \$4.95); THE HORROR PEOPLE by John Brosnan (St. Martin's, \$11.95); THE WESTMORES OF HOLLYWOOD by Frank Westmore and Muriel Davidson (Lippincott, \$8.95).

THRILLER MOVIES by Lawrence Hammond (Derbiboooks, \$3.95); MARY SHELLEY'S MONSTER by Martin Tropp (HM, \$7.95); THE VAMPIRE FILM by James Ursini and Alain Silver (Barnes, \$10); YOU MUST REMEMBER THIS by Walter Wagner (Longman, \$10.50, oral history of Hollywood); HOW THE GREAT COMEDY WRITERS CREATE LAUGHTER by Larry Wilde (NH, \$8.95); MONSTERS by Leonard Wolf (Straight Arrow, \$4.95); STANLEY KUBRICK: A FILM ODYSSEY by Gene D. Phillips (Popular, \$3.95); MOVIE MONSTERS by Thomas G. Aylesworth (Lippincott, \$5.95; 6-9 age group).

DOWN THE YELLOW BRICK ROAD by Doug McClelland (Pyramid, \$4.95, making of THE WIZARD OF OZ); HORROR FILMS by R.N.W. Dilliard (Monarch, \$2.95); THE LAUREL AND HARDY SCRAPBOOK by Jack Scagnetti (J David, \$12.95); LUGOSI: THE MAN BEHIND THE CAPE by Robert Cremer (Regnery, \$9.95); THE LIFE OF RAYMOND CHANDLER by Frank MacShane (Dutton, \$12.50); SCIENCE FICTION FILMS by Thomas Atkins (Monarch, \$2.95); and SUPERMAN: SERIAL TO CEREAL by Gary Grossman (Popular \$3.95). It wasn't as long (and boring) a list as I thought.

AND OTHER PIECES OF FACT (AND BY NOW, HOPEFULLY NOT FICTION)/// Larry (author of THE LAST PICTURE SHOW) McMurtry has written the screenplay to a film version of hunter Thompson's FEAR AND LOATHING IN LAS VEGAS. John Lennon was supposed to write the music... Marlon Brando was allegedly "too fat" for the lead of EQUUS (the film version)...Promotional tee-shirts for Mae West's new flick, SEXTETTE (guest starring Ringo Starr), were designed by Salvador Dali...Remakes are supposedly in the works for YOUNG MAN WITH A HORN, GRAND HOTEL, THE LETTER, and CAPTAIN HORATIO HORNBLLOWER... Robert Altman was taken off THE YIP EPOXY (which he talked about in his PLAYBOY interview, he's apparently still on the film version of BREAKFAST OF CHAMPIONS). Mike Nichols might direct it, if the script is done by Robert Towne...Steven Spielberg's next film may be about this traveling salesman (with script by him and lovable John Milius)...Jack Clayton was signed to direct the adaption of Ray Bradbury's SOMETHING WICKED THIS WAY COMES. Apparently, the film has been cancelled or delayed again. The project has been announced and cancelled dozens of times (well, maybe not dozens, several)...Nicholas Meyer (who wrote THE SEVEN PER-CENT SOLUTION) hopes to become a director...Robert Bolt is writing the screenplay to SHOGUN...Fellini is going to direct a film for De Laurentiis...EMI is planning ATLANTIS...THE WILD GESESE (\$8 million budget) will star Robert Moore, Richard Burton, David Niven, and possibly, Robert Shaw...SKYWATCH is an upcoming sf film dealing with alleged U.S. government cover-ups of the truth behind UFOs. How interesting(?)

RECOMMENDED (DO YOU SPELL THAT WITH TWO C'S?): MINDROT. A fine fanzine devoted to hollywood animated cartoons. The latest ish (#7) focuses on WIZARDS and Ub Iwerks. It's \$1 (or \$3 for 4 issues) from David Cruz, 3112 Holmes Ave. So, Minneapolis, Minn. 55408. Among its news flashes: Hank Ketcham is working on an animated DENNIS THE MENACE TV special...De Patie-Freleng is preparing an animated sequel to HOW THE GRINCH STOLE CHRISTMAS for ABC this Fall...The California Office of Emergency Services paid \$8,200 to produce 10 different public service radio messages about earthquake safety featuring Mel Blanc doing Bugs Bunny, etc... Meanwhile, Mel's son Noel is writing his first feature. If you're interested at all in animation, MINDROT's worthwhile. The next issue will be out on October 15th. A very good fanzine, indeed!

ETC. Steven Spielberg will produce the film version of the Broadway hit concert-musical, BEATLEMANIA. Supposedly, it will have very little to do with the musical...Helen Reddy's Disney film, PETE'S DRAGON, premieres this November...Thomas Tryon, who wrote THE OTHER, has sold HARVEST HOME to NBC as a 2 part-TV movie...SIX MILLION AND BIONIC WOMAN producer Harve Bennett is no longer producing those series. He has left Universal...C3PO and R2-D2 of STAR WARS have left their hand and footprints in cement at Grauman's Chinese Theater...

THE ASIMOV OF BROADWAY?? There's a bit of serious talk about staging a production of Alan Parson's Aristalp inspired by Isaac Asimov's I, ROBOT. The project, which would involve a stage production and also a film, might involve "acting done by robots"...Meanwhile, Robert Vaughn, former MAN FROM UNGLE, will play FDR in a one man play by Dore Schary upcoming on Broadway this season. Opens September 12.



Jim Saldaña

write:

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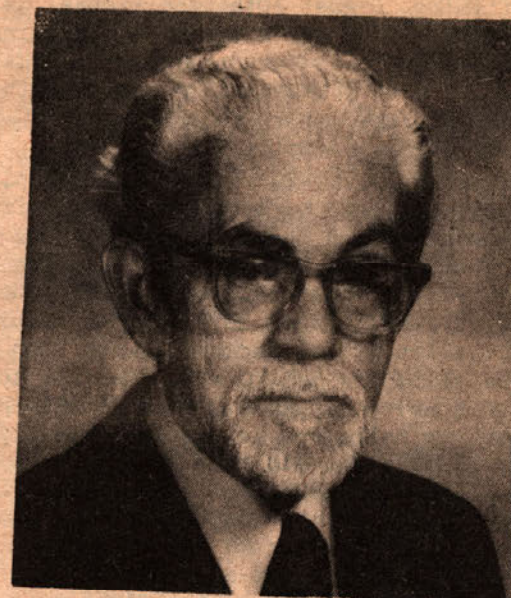
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#31 - Good- 50c
#32 - Good- 50c
#33 - Nm-M \$1.50
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#36 - Good- 50c
#37 - Fair- \$1.00
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#43 - Vg- 65c
#44 - Good- 50c
#45 - Fine- 75c
#46 - Fair- 35c
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#7 - Good- 50c

#8 - Vg-F \$1.00

#9 - Good- 50c

#10 - Good- 50c

#11 - Good- 50c

#12 - Fine- 80c

#13 - Good- 40c

#14 - Vg- 60c

#15 - Good- 40c

#16 - Vg-F \$1.00

#17 - Good- 40c

#18 - F-G 25c

#19 - Vg- 90c

#20 - Good- 40c

#21 - Good- 40c

#22 - Vg-F 70c

#23 - Good- 40c

#24 - Fine- 80c

#25 - Vg- 90c

#26 - Nm-M \$1.00

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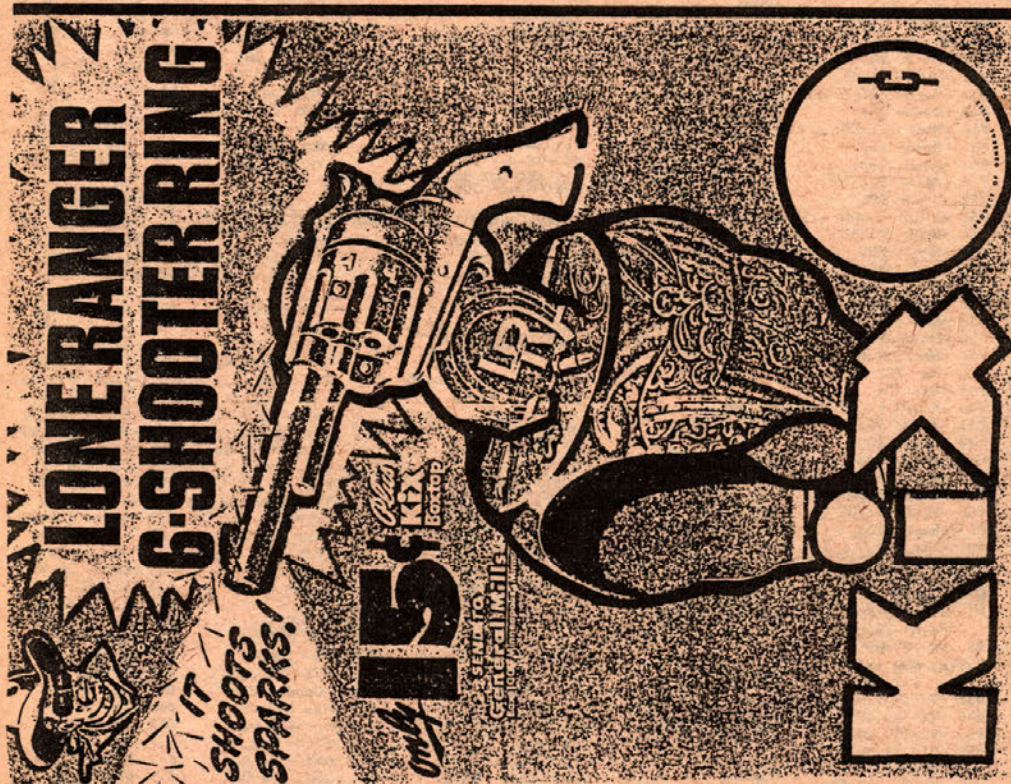
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273&274 FN \$1.25ea; 275 NM \$1.50; 276 FN
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\$1.25; 281-283 NM \$1.50ea; 286&287 FN \$1
ea; 288&289 NM \$1.25ea; 290 FN \$1; 291
NM \$1.25; 292-295 FN \$1ea; 296-298 NM
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VG/FN \$3; 126 VG \$2.50; 127 FN \$3; 132
FN \$2; 133 VG \$1.50; 134 G \$1.25; 136 NM
\$2.50; 137 FN \$1.75; 138 NM \$2.50; 139 NM
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NM \$2; 143 FN \$1.50; 144-146 NM \$2ea; 147&
148 M \$2.25ea; 149 G \$1; 150 M \$2.25; 151-
153 NM \$1.25ea; 154-156 M \$1.50ea; 157 NM
\$1.25; 158-160 M \$1.50ea; 163 NM \$1.25;
164-166 M \$1.50ea; 169&170 NM \$1.25ea; 180
M \$1.25

Blackhawk 115 F \$1; 118 G (Frazetta) \$10;
120 G \$1; 124 VG \$1.25; 126 G \$1; 128-132
VG/FN \$1.50ea; 133-135 G .75ea; 137&138
VG/FN \$1ea; 139 G .50; 148 NM \$1.25; 151-
154 FN \$1ea; 155 FN/NM \$1.25; 156 FN \$1;
157 FN/NM \$1.25; 158 FN \$1; 162 FN .75;
163 NM \$1; 164 FN \$1.50; 165-172 NM \$1ea;
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(Price reduction on cover) .75; 180 M \$1.25;
181 NM \$1; 182 FN .75; 183 NM \$1; 184&185
FN/NM \$1ea; 186&187 M \$1.25ea; 188 NM \$1;
189&190 M \$1ea; 191-194 M .75ea; 197-203
M/NM .75ea

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32 NM \$2; 33 FN \$1.50; 35 FN \$4.50; 42
M \$5; 43 M \$5; 44 M \$5; 50-51 NM \$1.25
ea; 54-61 M/NM \$1.25ea;
Challengers of the Unknown 8 G \$6; 9
FN \$3; 16 NM \$2; 17 FN (2 ad pg out) \$
\$1.50; 19 NM \$2; 20 FN \$1.50; 21 M
\$1.75; 22 FN \$1; 23 M \$1.25; 25 VG .75;
27-31 M \$1.25ea; 32 M (No bk. cover)
.75; 33-40 M \$1.25; 47 M .75
Detective Comics 255-260 G \$1.50ea; 263
VG/FN \$2ea; 266&267 VG/FN \$1.25; 269 VG
\$1.25; 270-272 FN \$1.50ea; 274 G \$1;
276 F .75; 278 FN \$1.50; 279 G \$1; 282
FN \$1.25; 283 G \$1; 284 F .75; 286&287
FN \$1.25ea; 293 NM \$1.50; 294 G .75;
295 FN \$1.25; 296 FN \$1.25; 297 M \$1.50;
298 FN \$1.25; 299 F .50; 302 G .75; 303
FN/NM \$1.25; 304-306 NM \$1.25ea; 307
FN/NM \$1; 308 NM \$1.25; 309 NM (Price
reduction cover) \$1; 311 FN \$1; 312
NM \$1.25; 313 FN/NM \$1; 314-330 M/NM
\$1.25ea; 331 M \$1; 332 FN .75; 333-334
M \$1ea; 352 M \$1

Flash 107 G (ad pg out) \$5; 108 FN \$8;
110 FN \$8; 111 FN (ad pg out) \$3.75; 112
M (ad pg out) \$4; 114 FN (ad pg out) \$3;
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(ad pg out) \$2ea; 126 M \$3; 127 FN \$2.50;
128 NM (ad pg out) \$2.50; 129-136 M \$2ea;
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Green Lantern 2 VG/FN \$10; 4 NM \$6; 13
NM (sm. rip bk cover) \$3; 16-20 M/NM \$3
ea; 21-27 M/NM \$2ea; 29 FN \$1.50; 30-
31 M \$2ea

Hawkman 3-5 M \$3ea; 9 M \$1.50
House of Mystery 74 F .50; 85 F .50;
87 G .50; 90 VG .50; 91 F .25; 104&105
FN .50ea; 106&107 F .25ea; 108 FN .75;
110 F .25; 111-118 FN/NM .75ea; 125 FN
.50; 126&127 NM .75ea; 139-145 FN/NM
.50ea; 156 M \$1; 161 M .50
House of Secrets 12 G \$2; 13 FN \$2.25;
14-19 FN \$2.25ea; 29 NM \$2; 33-38 FN
\$1.50ea; 39-41 NM \$2ea; 42 FN \$1.50;
43-44 NM \$2ea; 46 FN \$1.50; 48 NM (Toth)
\$3; 49 FN \$1.50; 54&55 FN .75ea; 57
NM \$1; 61 NM \$2; 63-68 M \$2ea; 69-76 M
.75ea
Jimmy Olsen 32 FN \$2.25; 34 VG \$1.75;
39 G (water stain) \$1.50; 42-48 FN \$1.50
ea; 49&50 NM \$2ea; 51 NM \$1.50; 52&53
FN .75ea; 54&55 NM \$1ea; 56 VG/FN .75;
57-69 M/NM \$1ea; 93 M .75

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23 NM \$4; 25 FN \$3; 27-30 M \$4ea; 31&32
M \$2ea; 42 FN \$1.50
Mr. D. A. 64 G \$1
Metamorpho #1 NM \$3
My Greatest Adventure 26 NM \$4; 30 FN
\$2.25; 31 VG/FN \$1.50; 33-35 F \$1ea;
47 FN \$1.50; 49 G \$1; 50 FN/NM \$2; 53
FN \$1.50; 54 NM \$2; 55 FN \$1.50; 57
FN/NM \$2; 58-61 FN/NM (Toth art) \$2.50ea;
63-73 FN/NM .75ea; 77 NM (Toth art) \$2.50
Mystery in Space 39 VG/FN (ad pg out) \$2.25;
48 FN \$1.75; 49 VG (ad pg out) \$1.50; 53
G/VG (ad pg out) \$9; 54 FN \$8; 59 VG/FN
(ad pg out) \$4; 61 FN \$2.25; 62 NM \$3;
67&68 FN (ad pg out) \$2.50ea; 71-76
M/nm (ad pg out) \$2.75ea; 79&80 NM \$3ea;
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11-29 M \$1ea
Sea Devils 3 NM \$1.50; 9-10 NM \$1.50ea;
11-17 NM \$1ea;
Star Spangled War Stories 40 FN \$2.50;
67 G .75; 90 FN \$1.25; 94 FN \$1; 98&99
M \$1.25ea; 104, 105, 108, 111&112 M \$1.25ea
SHOWCASE 16 G \$7.50; 18 FN (1/2 ad out) \$20;
22 G (ad out) \$12; 24 FN (ad out) \$10; 29 FN
\$3.50; 35 FN \$3.50; 36 NM \$4; 40 FN \$2;
46-49 M \$1.25ea; 50&51 M \$1ea; 52 M \$1.25;
60 M \$1.25; 60 M \$1.25
Strange Adventures 96 FN \$2.25; 106 FN
\$1.50; 120 NM \$1.50; 125 M \$1.50; 127
FN \$1; 130&140 M \$1.25ea; 141&143 M
.75ea; 150, 153, 156&160 M .75ea; 191M .50¢

GIANT ANNUALS
Batman 2 M (no bk cover) \$5; #3 M (no bk cov)
\$5; 6&7 M \$3ea; #5 (1964 Anny.) M \$3
Flash #4 NM \$2; 9 M \$2
Lois Lane 1 M \$4
Our Army at War (Winter 1964 War Annual)
Sgt. Rock M \$1.50
Secret Origins #1 M (no bk cov.) \$3
Superboy #1 M \$3

Superboy 47 F \$1; 58 FN \$2.25; 66 FN
\$2.25; 67 G \$1.50; 68-70 FN \$2.25; 74
VG/FN \$1.50; 79 FN \$1.50; 80 FN \$1.50;
81-84 FN \$1.25ea; 85&86 NM \$1.75ea; 87
G \$1; 88 NM \$1.75; 89 FN \$1.25; 90 NM
\$1.75; 91&92 FN \$1.25ea; 93-95 NM \$1.75ea
96 FN \$1.25; 97-99 M \$1.75ea; 100 FN/NM
\$1.50; 101-105 M/NM \$1.25ea; 113 M \$1.25
116 FN .75¢
Superman 114 G \$2.50; 125 G \$1.50; 127-
131 FN \$2.25ea; 132 F \$1; 133 NM \$3;
134 FN \$2.25; 136 G \$1.50; 138-146 NM
\$3ea; 147 FN \$2.25; 148-150 M/NM \$3ea;
151-156 NM \$2ea; 157 FN \$1.25; 158-161
NM \$1.75ea; 171 NM \$1.50
Tales of the Unexpected 26 VG \$1; 34 FN
\$1.25; 39 FN \$1.25; 43 FN .75; 45 FN/NM
\$1.25; 50&51 FN/NM \$1ea; 55 NM \$1; 56-63
NM \$1ea; 64 FN/NM .75; 65-78 NM \$1ea;
79 FN/NM .75; 80-93 M/nm .75ea
Wonder Woman 102 F/G \$2; 108&109 G/VG
\$2.25ea; 110&111 FN/NM \$3ea; 115 FN
\$2.50; 117 NM \$3; 122 FN (ad pg out) \$2.25
123 NM \$3; 124 FN \$2.25; 125 M \$3; 126
F \$1; 127&128 M \$3ea; 129 FN \$2; 130-
133 NM \$2.50ea; 134 FN (price reduction 4
on cover) \$1.25; 138 M \$1.50; 142FN \$1.2
Worlds Finest 89 G (ad pg out) \$2.50; 90
G \$2.50; 91 G \$2; 96 VG \$2; 99 FN \$3;
102 G \$3; 103 G \$1; 104 NM \$1.50;
105 G \$1; 106 FN \$1.50; 108 FN/NM \$2;
110 G \$1; 110 FN/NM \$2; 111 FN \$1.50;
112&113 FN/NM \$2ea; 114 FN \$1.75; 115-
120 FN/NM \$2ea; 121 M \$1.50; 122 FN
\$1.25; 123 M \$1.50; 124 NM \$1.50; 125
FN \$1.25; 126-128 M \$1.50ea; 130&133 M
\$1.50ea; 134M (no bk cover) \$1.25; 136&
137 FN/NM \$1.25ea; 138&139 M \$1.50ea;
142 M \$1.50; 143, 144&147 NM \$1.50ea

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1966 Feb. FN, Mar-Aug. M, Sept NM, Oct
FN, Nov M
1967 Jan. NM, Feb-Apr M, Jun-Sept M,
Nov. G (no centerfold)
1972 June-Dec FN/NM
1973 Jan-Dec M
1974 Jan-Dec M (Aug. cover loose)
1975 Jan-Dec M (Dec & Apr FN/NM)
1976 Jan-Dec M
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GALLERY May 1973 M \$1
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Avengers #1 (ad pg out) FN \$55; 2 FN/NM
(3 ad pgs out) \$25; 3 M \$21; 4 NM \$21;
5 M \$21; 17 M \$3; 20 PM \$3.50; 28&29
M \$1.75ea; 31 M \$1.25; 33 PM \$1.50; 36
M \$1.25

Conan #41 PM \$1

Daredevil 1 NM \$40; 2 M \$20; 3 M \$12; 4
NM \$12; 5 NM (3 ad pgs out) \$8; 8&9 M
\$3ea; 15 M \$2; 19 M \$2; 24 FN \$1; 25 M
\$1.25; 26 FN (stain) \$1; 30 PM \$1.50

Fantastic Four #1 FN/NM \$400.00; 2 FN
\$150; 21 M \$9; 24 PM \$10; 26 M \$9; 27
M \$9; 29 NM \$8; 30 M \$9; 31 M \$7; 32
NM \$6; 33 PM \$3; 34 M \$7; 35 NM \$6; 36
PM \$8; 37 PM \$3; 38-40 M \$7ea; 41 PM
\$5; 50 M \$5.50; 61 PM \$3; 148 PM .50¢

Gunslinger Western (Kid Colt) 72 FN \$1;
73 M \$1.25; 75 M \$1.25; 76 M \$1.25

Journey Into Mystery 53 VG/FN \$2; 57
FN/NM \$3; 60&62 FN \$3ea; 63 VG/FN \$2;
65 M \$3.50; 70&71 FN \$3ea; 74 M \$2; 76
NM \$1.50; 82 M \$2; 83 FN/NM \$1.50; 97 NM
\$6; 99 M \$61 102&103 M \$3.50; 105-107 M
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PM \$2ea; 116&117 M \$2ea; 118&120 PM \$2ea;
128 PM \$1.50

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\$1.25ea; 114 M \$1; 115 M \$1.25; 117&
118 M \$1.25ea; 119 M (Kirby story)
\$1.50

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FN \$1; 36&37 M \$1.25ea; 39 M \$1.25;
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FN/NM (ad pg out) \$6; 4 NM \$9; 6 M
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14-17 M \$1.50ea; 19 M \$1.50; 33&39 M
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\$50; 4 NM (ad pg out) \$36; 5 M \$42; 6 M
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\$15ea; 13&14 M \$15ea; 15 PM \$15; 16 PM
\$9; 17-20 M \$9ea; 21&23 M \$5ea; 28 M
\$5; 41 M \$2; 47 M \$2; 133 PM .50¢

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76 F \$1; 77 FN \$2.50; 78 VG/FN \$2; 81
FN \$1.50; 87&88 G \$1ea; 88 FN \$1.50; 90
NM \$2; 90 FN \$1.50; 91 M \$2; 93&100 FN
\$1.50ea; 101 FN/NM \$35; 109 M \$4; 110
FN/NM \$12; 113 M \$3; 114 M \$4; 118&119
M \$3ea; 121-125 M \$2ea; 126-128 M \$1.50
ea; 130, 132&134 M \$1.50ea; 154 M \$1.50

Tales to Astonish 1 FN (ad pg out) \$45;
5 FN \$8; 11 VG/FN \$3; 12 FN \$3.50; 15 M
\$5; 16 FN \$3.50; 20&22 NM \$4ea; 22&23
FN \$3ea; 25 VG \$1.50; 25 FN \$1.75; 26&
28 NM \$2ea; 34 FN \$1.75; 35 FN \$50.00;
41 FN/NM \$4; 43 M \$5; 44 M \$5; 45
FN/NM \$4; 46 FN \$5.50; 47&48 M \$5ea;
49 M \$8; 50 M \$5; 51-60 M \$3ea; 61&62 M
\$1.50ea; 66-68 M \$1.50ea; 71&72 M \$1ea;
79 M \$1; 86 M \$1; 88 M \$1; 89 M \$1; 94
NM \$1

Tales Of Suspense #1 FN (ad pg out) \$50;
4 G/VG \$9; 9 FN \$6; 10 FN/NM \$7; 13
FN/NM \$5; 15 VG/FN \$4; 19 FN \$4.50; 21
M (3" rip in cover) \$4.50; 23 FN \$3; 24
FN/NM \$5; 25&26 FN \$2.75ea; 32-34 FN
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46&47 M \$5ea; 49&51 M \$2.50ea; 53 M
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ANNUALS
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Fantastic Four #2 M \$7.50
Fantasy Masterpieces 2 F \$2; 4 M \$2
Journey Into Mystery 1 M \$6
Marvel Tales 1 FN \$9; 3 M \$5
Spiderman 1 NM \$10; 2 M \$8
Strange Tales (Big Annual) 1 FN/NM \$18;
2 FN (stain) \$10

AMERICAN COMICS GROUP

Adventures into the Unknown
#100 FN .50; 102 FN .50; 118 FN/NM
.75; 119 FN .50; 120 FN/NM .75; 122
NM (Whitney art) \$1; 123 NM .75; 125
FN .50; 127 NM \$1; 133 NM .75; 135
&136 NM .75ea; 144&145 NM .50ea; 154
M (1st Nemesis) \$1; 158 M \$1
Forbidden Worlds #82 NM \$1; 91 NM \$1;
93 FN .75; 97 FN .75; 99 FN .75; 100
NM \$1; 104 NM .75; 106 NM .75; 107&108
M .80ea; 125 M (1st Magic man) \$1; 126
M .80; 127 M .80; 134 M .80
John Force: Magic Agent 1 FN \$1.50
Midnight Mystery #1 M (ad page out)
\$1; 5 FN .75; 7 NM \$1
Unknown Worlds 1 M \$4; 2 NM \$2.50;
3 NM \$2

ARCHIE

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CHARLTON PUB.
Blue Beetle (Vol 2 1964)
1 M \$3.50; 2 M \$2.50; 3-5 M \$1.75ea;
(Vol. 3 1965) #51 M \$1.75
Fighting 5 (Vol 2) 29-32 NM .75ea
Gorgo (Vol. 1) #2 FN/NM (Ditko cover)
\$4; 4 NM (Ditko cover) \$3; 5&6 NM \$3
ea; 8 FN \$2.75; 9 NM \$3; 10 M/NM \$3;
16 NM \$2.50; Special Edition FN/nm
\$3.50
Gunmaster (Vol. 1) NM \$2.50; 2&3 M
\$1.50ea
Jungle Tales of Tarzan (Vol. 1)
1 M \$7.50; 5 M \$4
Konga (Vol 1) 3 FN \$2; 5&7 FN/NM
\$2.50ea; 8&9 NM \$2.50ea; 21 M \$2;
Sp. Edition "Return of Konga" NM \$3
Lash Lane #78 FN/NM \$1.50; 80 NM
\$1.75; 82 NM \$1.50

Mysteries of Unexplored Worlds
14 FN/NM \$1; 17 FN \$1.25; 20 NM
\$1.25; 22-26 NM \$1ea; 27 FN .75;
28 NM \$1; 32&33 M .75ea; 46 M (#1
Son of Vulcan) \$2
Reptisaurus (vol 2) 3&7 NM \$2.25 ea
Six-Gun Heroes (Vol 4) #71
FN .75; 73-75 M/NM \$1ea; 76&77 M/nm
\$1.25ea; 80 NM \$1.25
Space Adventures 27 FN \$1; #30 FN \$1;
34 FN \$2.50; 35 VG/FN \$2.50; 38 NM
\$3; 40 M \$3.50; 42 M \$3
CRESTWOOD PUB.

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FN \$2; 3 FN/NM Kirby story \$2; 5 NM \$1
DELL
Dinosaurs 1120 (#1) M \$2
Dracula 12-231-212 NM \$2

DELL (continued)

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Kona 1 M \$4.50; 4-9 M \$2ea; 11-13 M \$1.50ea;
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Men into Space 1083 FN \$2
The Mouse on the Moon 12-530-312 NM \$2
Mysterious Island 1213 M \$3.50
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Tales of Terror 12-793-302 FN \$2.50
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22 NM \$2.50; 23 M \$3; 25&26 M/NM \$3ea;
29 M \$3
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GOLD KEY

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4-6 M \$2ea; 7&8 FN/NM \$1.50ea; 9 NM \$1.75;
10 M \$1.75; 13 M \$1.25
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5 M \$1
Mighty Samson 1 M \$4; 2 M \$1.50
The Phantom 1 M (no back cover) \$1.25;
2 M \$1.25; 3 M \$1; 4 NM (no back cover)
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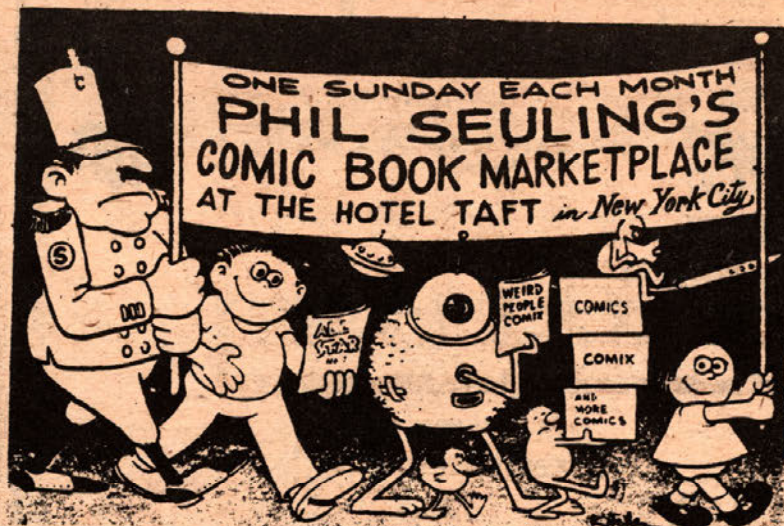
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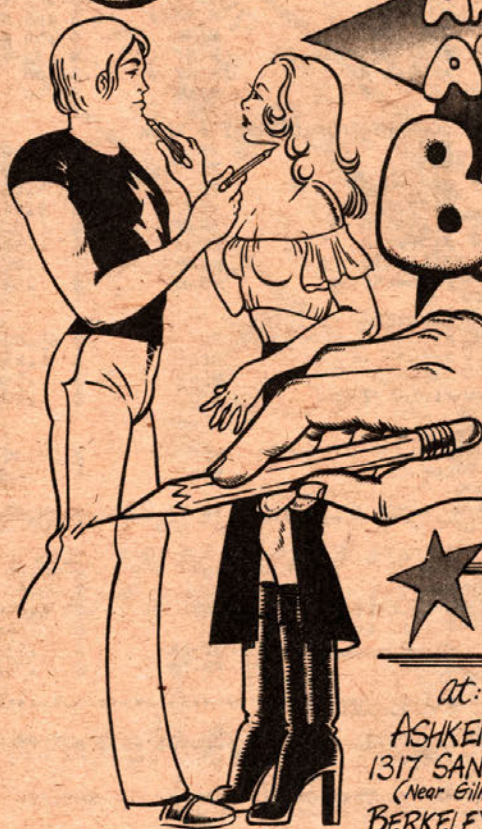
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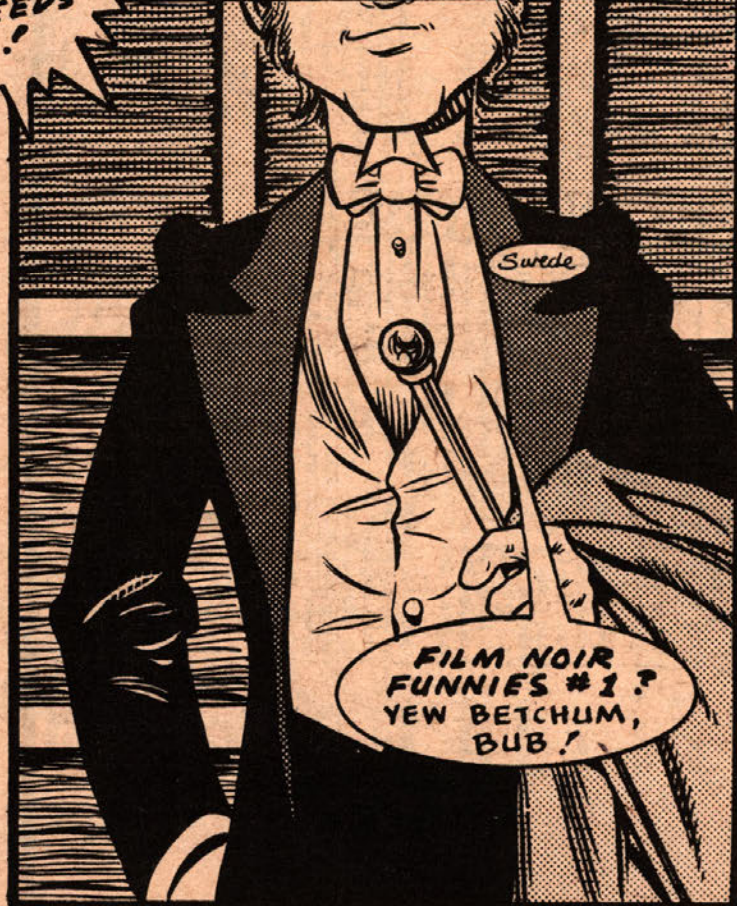
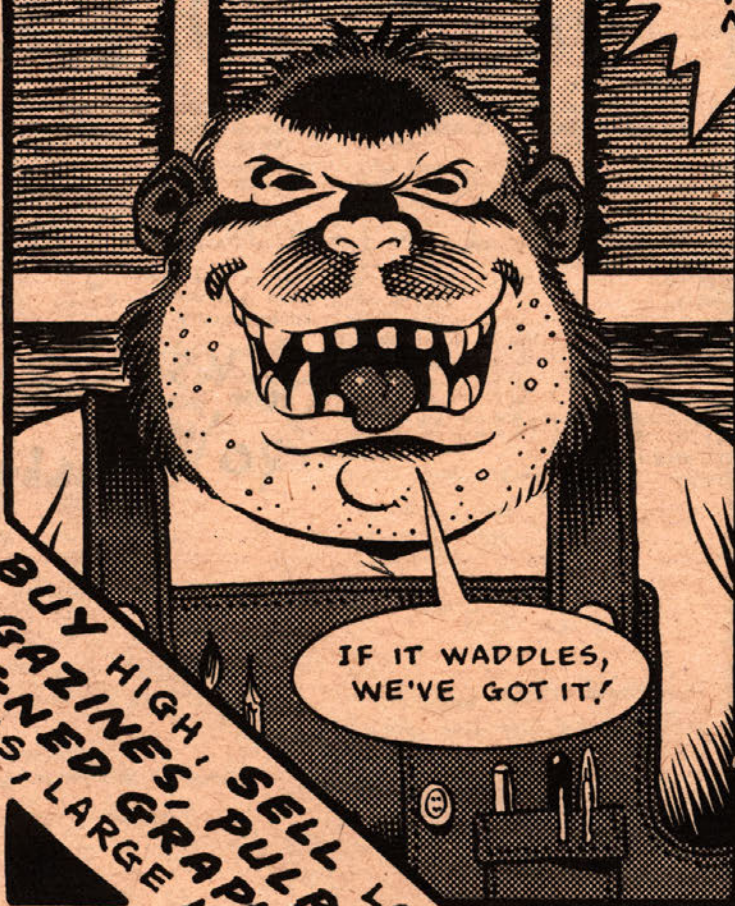
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53-2ape 20⁰⁰ 175-177, 180, 181 3⁵⁰
54 2ape 17⁰⁰ 183-185, 192 3⁰⁰@
56, 60 35⁰⁰ 215-219, 221, 222, 230 2⁰⁰@
61 UG & Roll 14⁰⁰ 277-280 MINT 2⁵⁰@
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72, 74-80 20⁰⁰@ 298, 305, 307 1.75¢
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ORIGINAL ARTWORK



JOSEPH D. KROLIK
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STATION B
WINNIPEG, MANITOBA
CANADA; R2W 3R6

These days, everyone has original artwork. It's a new craze, and an interesting field to dabble in. However, there comes a time when all men must re-assess the directions in which they want their collecting to go. This time has come for me, and I have decided, reluctantly, to divest a small selection of original artwork which I've had for the past few years but which doesn't really represent my true collecting interests. I'm of the opinion that these few items are unusual and one-of-a-kind offerings, so I urge you not to pass up this ad.

ITEM #1---an auction. FROM MYSTERY IN SPACE #76, June, 1962:

"CHALLENGE OF THE RIVAL STARMAN"---Chapter 2, IN ITS ENTIRETY, by CARMINE INFANTINO and MURPHY ANDERSON.

This story contains the famous art mistake wherein Carmine drew Adam Strange shooting the wrong image of Xanthos, the Starman. Nevertheless, he wins the battle! This chapter comprises EIGHT PAGES.

The artwork is autographed by the artists and by Julius Schwartz. It has several doodles drawn by Carmine on the backs of the pages, as he was and is fond of doing this.

BIDDING RULES: Auction will close OCTOBER 1, 1977. No minimum bid, but only serious offers will be entertained. Winning bidder will be notified, at which time payment will be made via MONEY ORDER or BANK DRAFT, or CERTIFIED CHECK only. Winner must pay cost of FIRST CLASS REGISTERED MAIL in addition to amount of winning bid. As usual, I RESERVE THE RIGHT TO REFUSE ANY OR ALL BIDS. Bidders may bid on complete chapter only.

ITEM #2---GEORGE BARR: "THE MINIKINS OF YAM". This painting is a beautiful mixed media work which was used for the cover of the DAW paperback edition of the book by Thomas Burnett Swann.

The painting measures 8 inches across by 12 3/4 inches in height and is matted against a frame made by the artist, so that the total measurements are 15 inches across by 20 inches in height.

In addition to the signature on the painting itself, there is a personal inscription and autograph by George Barr on the backside.

To attempt to describe the detail and beauty of the work would be a disservice to the artist, as mere words do not suffice.

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ITEM #3---JACK KIRBY: "I'M DARKSEID! WHO THE HELL ARE YOU?"

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I'm sure that these items will be of great interest to all of fandom, and I look forward to your response to this ad. Remember also to see the advertisements for STYX COMIC SERVICE appearing in TBG 196, and 185.

ORIGINAL ARTWORK

JIM STARLIN, STRANGE TALES #179, p. 7 (CHOICE PAGE) --- \$110
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BARRY SMITH, SAV. SWORN #16, pp 48-49 (DOUBLE PG SPLASH FOR BRAN MAK MORN - GORGEOUS AND RARE) --- \$360
BARRY SMITH, SAV. SWORN #16, p. 50 (THE NICEST SMITH COMIC PG OFFERED FOR QUITE A WHILE, UNBELIEVABLE INKING) --- \$200
FRANK BRUNNER - UNKNOWN W. OF Sci. Fiction #1, p. 2 of "FLASH GORDON" story, LARGE 23x17 PGS, BEAUTIFUL BRUSHWORK --- \$140
" p. 4 OF SAME STORY --- \$110
JACK KIRBY - THOR #164, p. 1 --- \$60, J. into Myst #87, p. 9 --- \$50
" FF #37, p. 16 --- \$50 (VINTAGE KIRBY PAGES)
FRAZETTA - BEAUTY+BEAST PRINT (SCARCE) --- \$5.00
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JONNY IRIQUOIS ADVENTUREZINE



For those of you who have read JIA #1, you remember the story, "Jonny's Last Adventure OR The Pterodactyl Returns." The current issue contains the sequel to this, entitled, "Secret Of The Pterodactyl." Here is an excerpt from that story:

"Cautiously, Race crept up to the opening of the area. 'Holy Iriquois!' he exclaimed, as he surveyed the area. His mouth was left dry by what he saw. Before him lay a huge room. Laboratory and scientific equipment filled it, and a giant chasm with volcanic smoke was in the background. Race went over to the chasm, as he had seen the pterodactyl carry Dr. Quest across it. Using a suspended rope, Race crossed the chasm."



JONNY IRIQUOIS ADVENTUREZINE is a fanzine dedicated to Jonny Quest. The September issue, #2, has just come out. This issue is 20 pages long. Each page measures 21 x 17 centimeters (8 1/2 x 7). Every page, with the exception of the editorial page, is illustrated. Issue #2 contains four Jonny Quest stories, artwork, a letter page, plus information about Jonny Quest, present, and past. The cost for this fanzine is 25¢.

Incidentally, back issues of JIA #1 are also available for 25¢. This is 12 pages long, containing three Jonny Quest stories, and several pages of artwork.



If you are interested in this, please send 25¢ for your copy of Jonny Iriquois Adventurezine to:

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